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AND THEIR
WORKS

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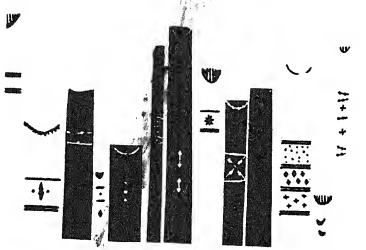
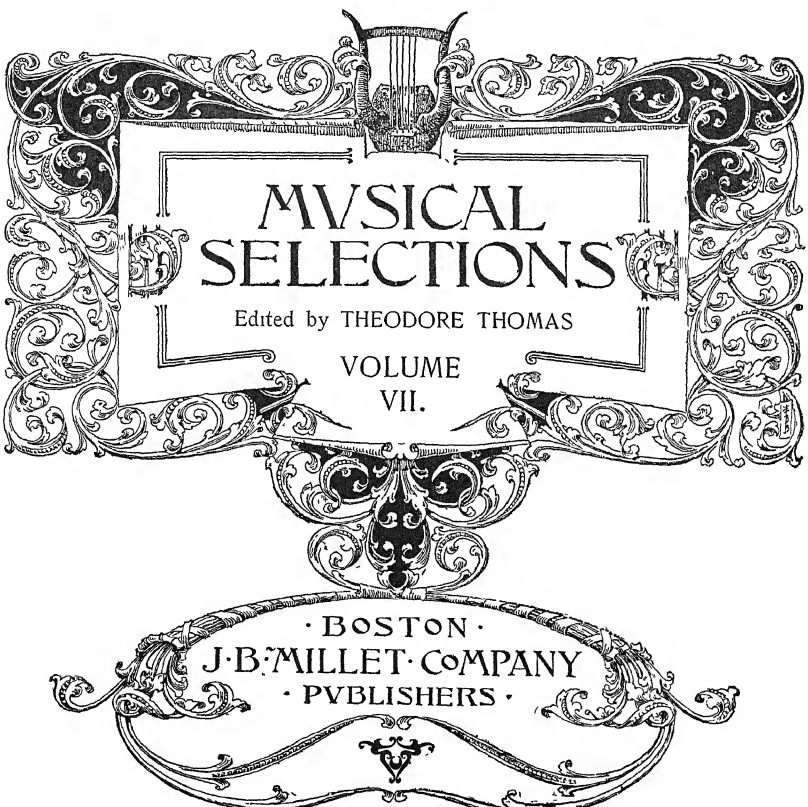


Theodore Thomas.

FAMOVS COMPOSERS AND THEIR WORKS



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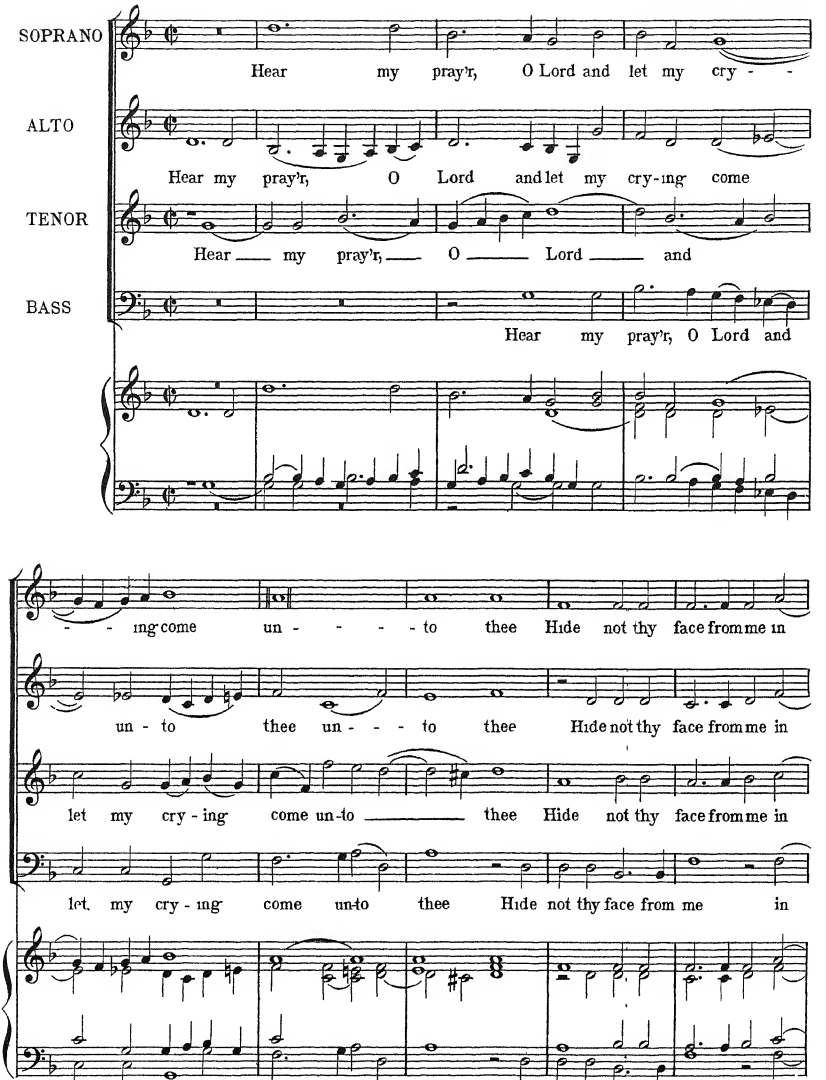
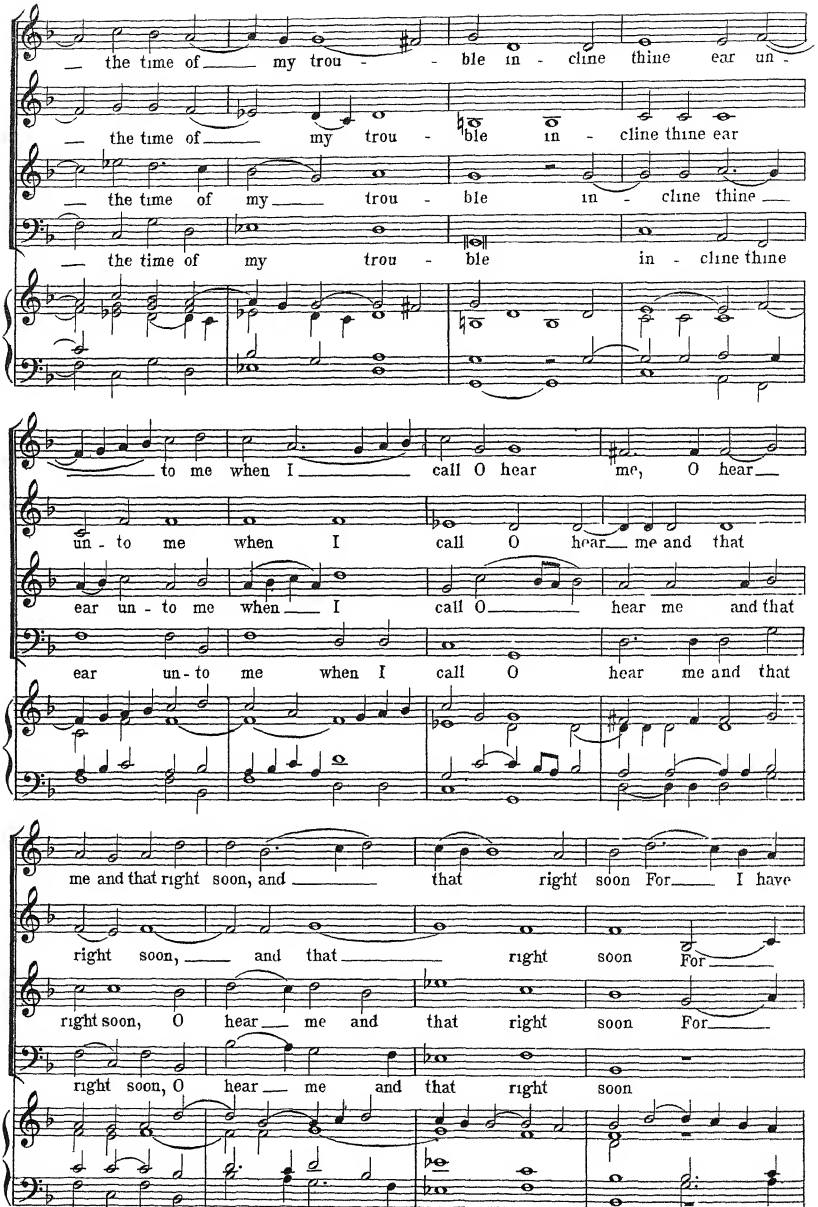
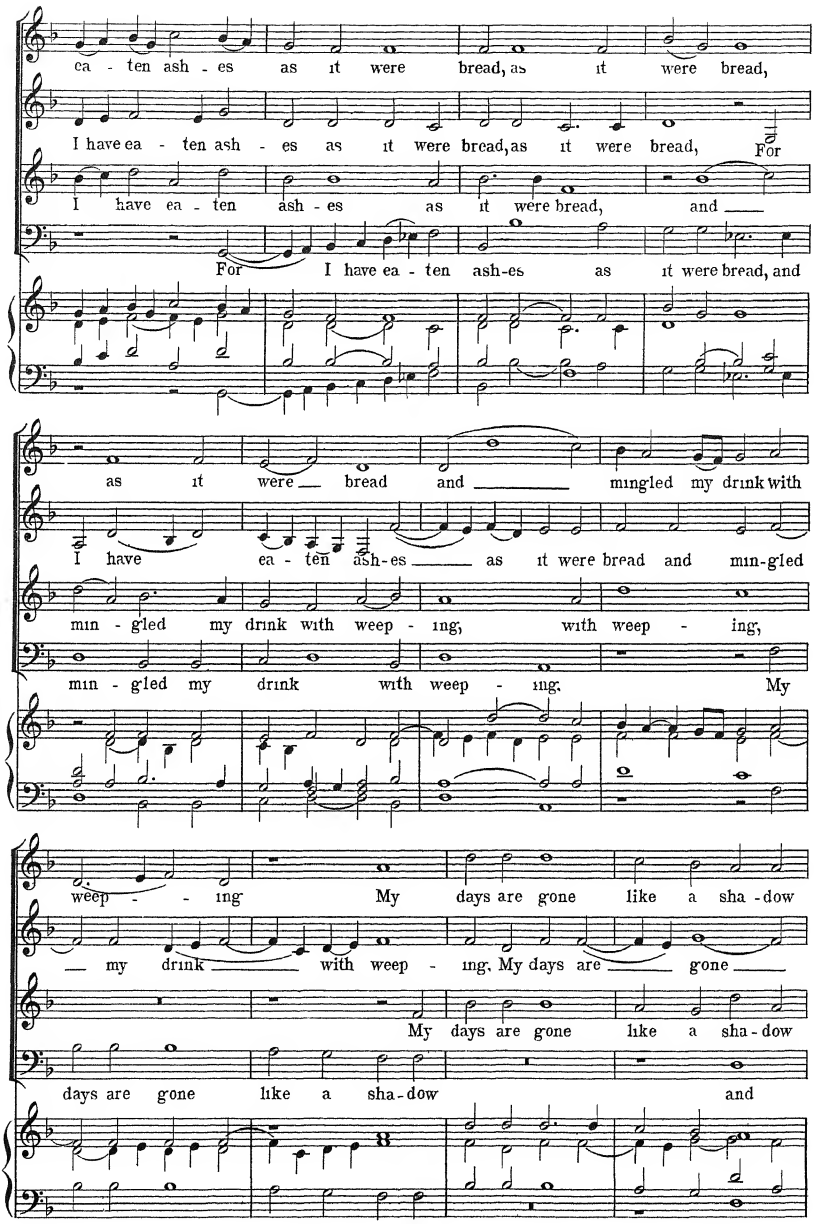
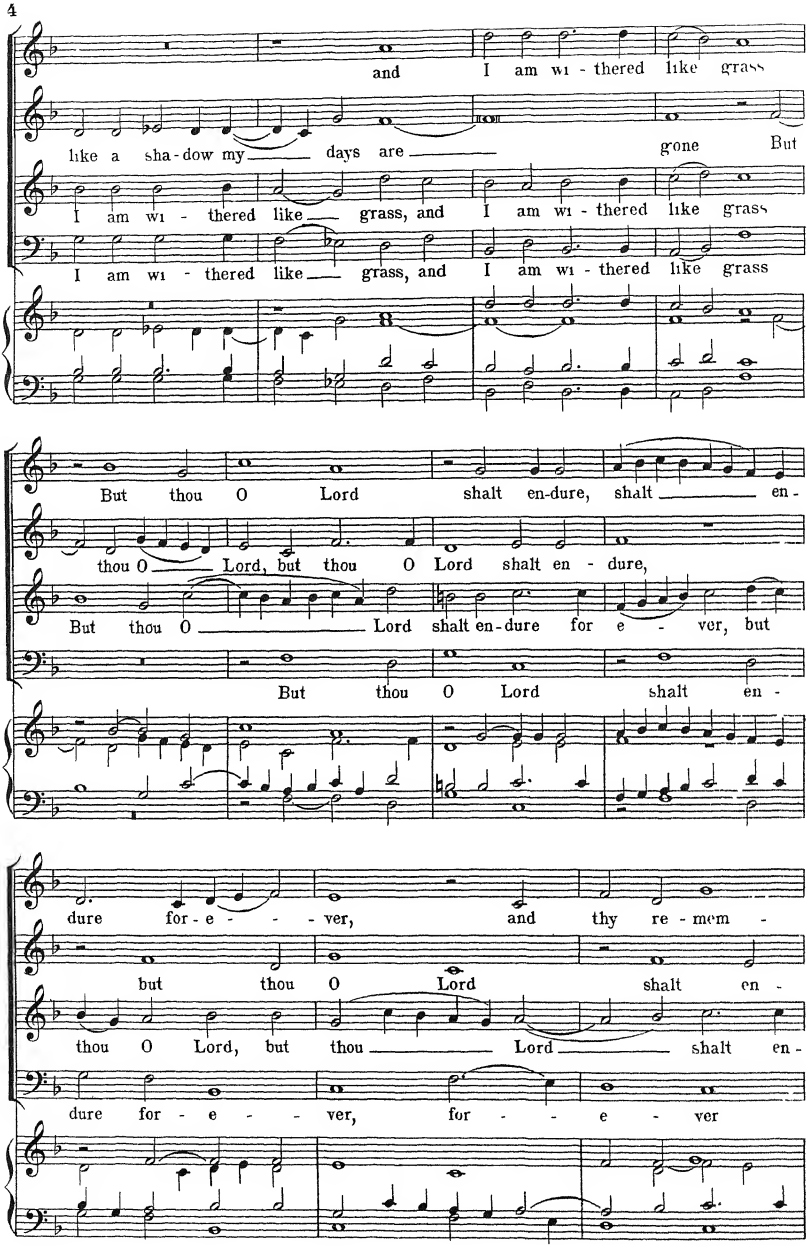
Hear My Prayer O Lord.

ORLANDO DI LASSO.




— the time of my trou - ble in - cline thine ear un -
— the time of my trou - ble in - cline thine ear
— the time of my trou - ble in - cline thine
— the time of my trou - ble in - cline thine
to me when I call O hear me, O hear
un - to me when I call O hear me and that
ear un - to me when I call O hear me and that
ear un - to me when I call O hear me and that
me and that right soon, and that right soon For I have
right soon, and that right soon For
right soon, O hear me and that right soon For
right soon, O hear me and that right soon


ca - ten ash - es as it were bread, as it were bread,
I have ea - ten ash - es as it were bread, as it were bread, For
I have ea - ten ash - es as it were bread, and
For I have ea - ten ash-es as it were bread, and
as it were bread and mingled my drink with
I have ea - ten ash-es as it were bread and min-gled
min - gled my drink with weep - ing, with weep - ing,
min - gled my drink with weep - ing, My
weep - - ing My days are gone like a sha - dow
my drink with weep - ing, My days are gone
My days are gone like a sha - dow
days are gone like a sha - dow and


and I am wi - thered like grass
like a sha-dow my days are gone But
I am wi - thered like grass, and I am wi - thered like grass
I am wi - thered like grass, and I am wi - thered like grass
But thou O Lord shalt en-dure, shalt en -
thou O Lord, but thou O Lord shalt en - dure,
But thou O Lord shalt en-dure for e - ver, but
But thou O Lord shalt en -
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thou O Lord, but thou Lord shalt en -
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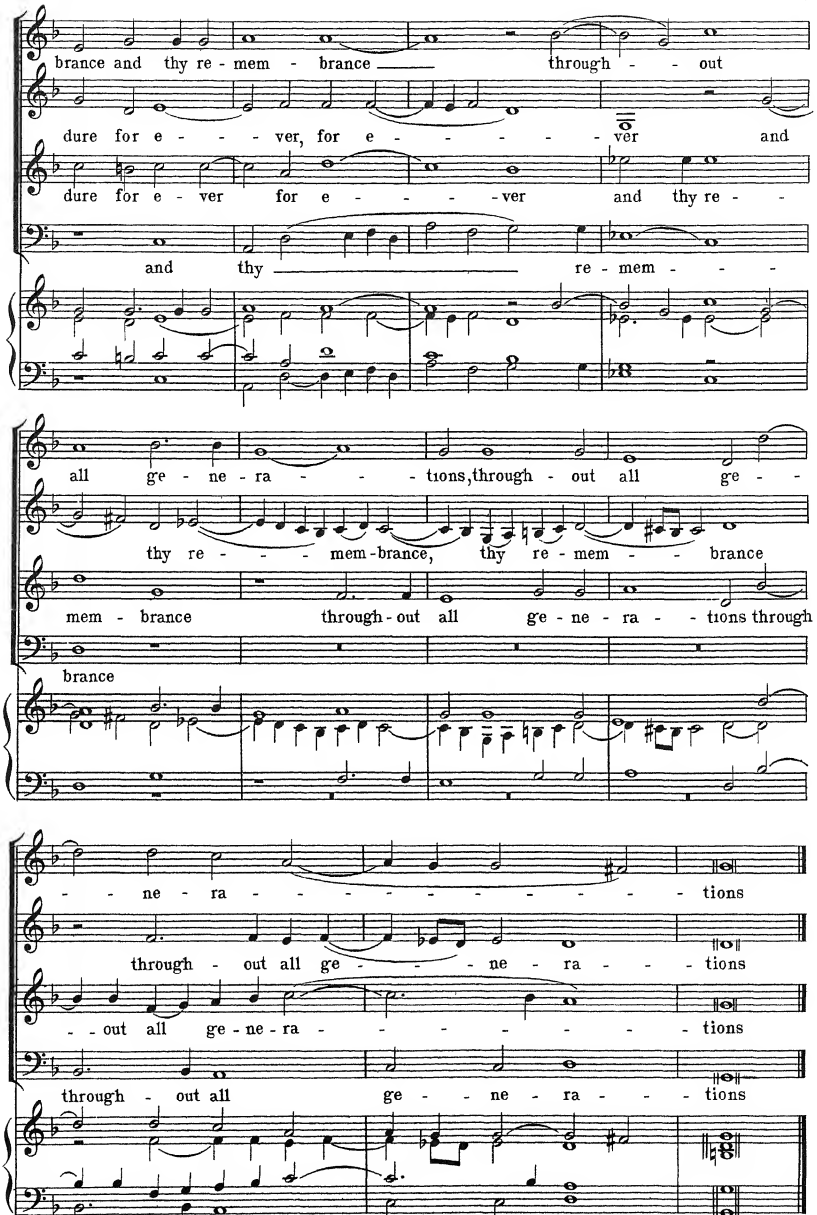
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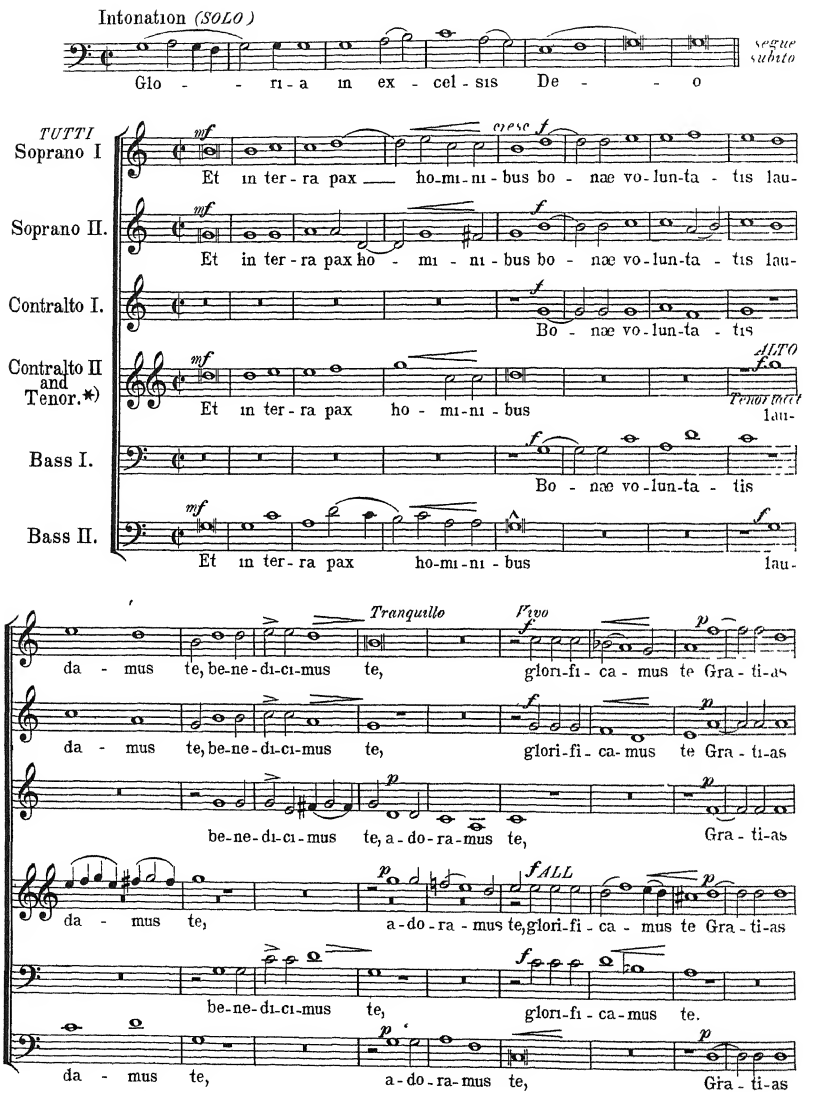
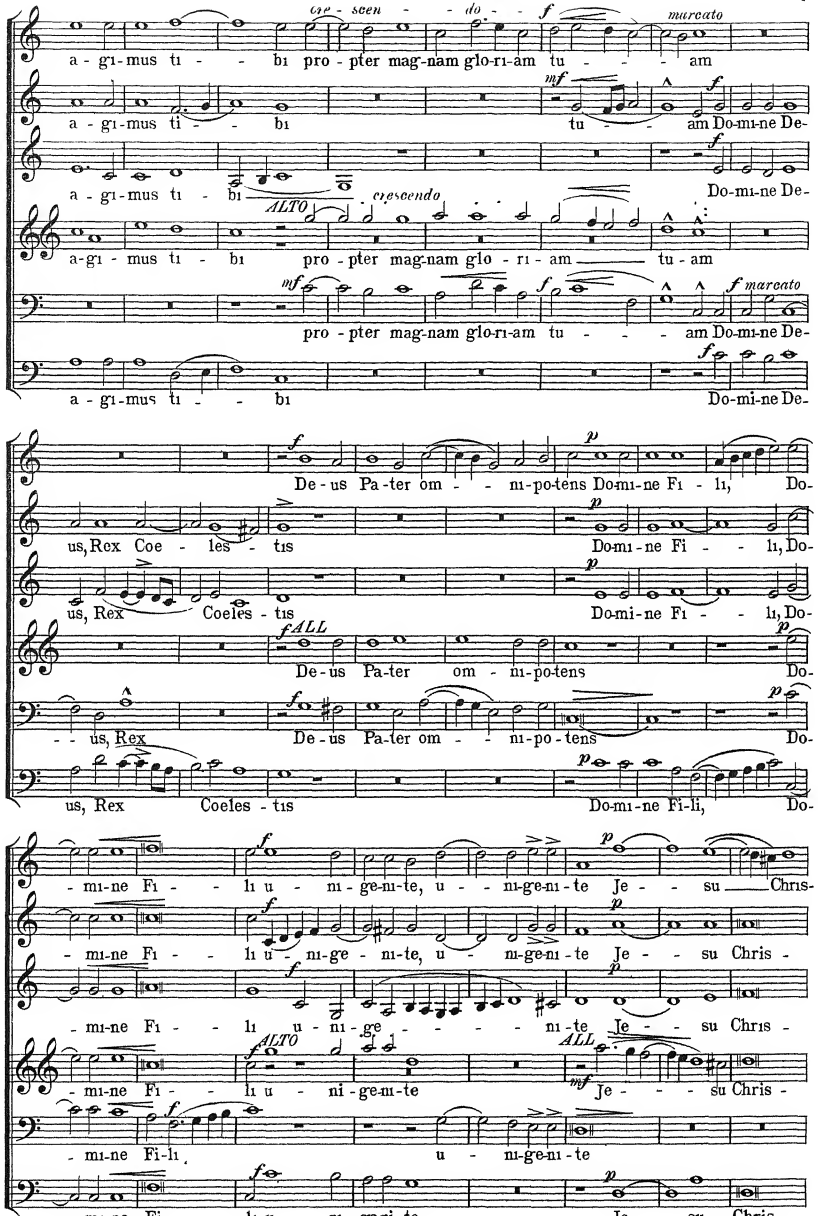
Gloria in Excelsis.

FROM THE

MISSA PAPAE MARCELLI

PALESTRINA

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pro - pter mag-nam glo-ri-am tu - - - am Do-mi-ne De-
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us, Rex Coe - les - tis Do-mi-ne Fi - - li, Do-
us, Rex Coeles - tis Do-mi-ne Fi - - li, Do-
ALL
De-us Pa-ter om - ni-po-tens Do-
- - us, Rex De-us Pa-ter om - - ni-po - tens Do-
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- mi-ne Fi - - li u - ni-ge - mi-te, u - ni-ge-ni-te Je - - su Chris -
- mi-ne Fi - - li u - ni-ge - - - - ni-te Je - - su Chris -
ALTO
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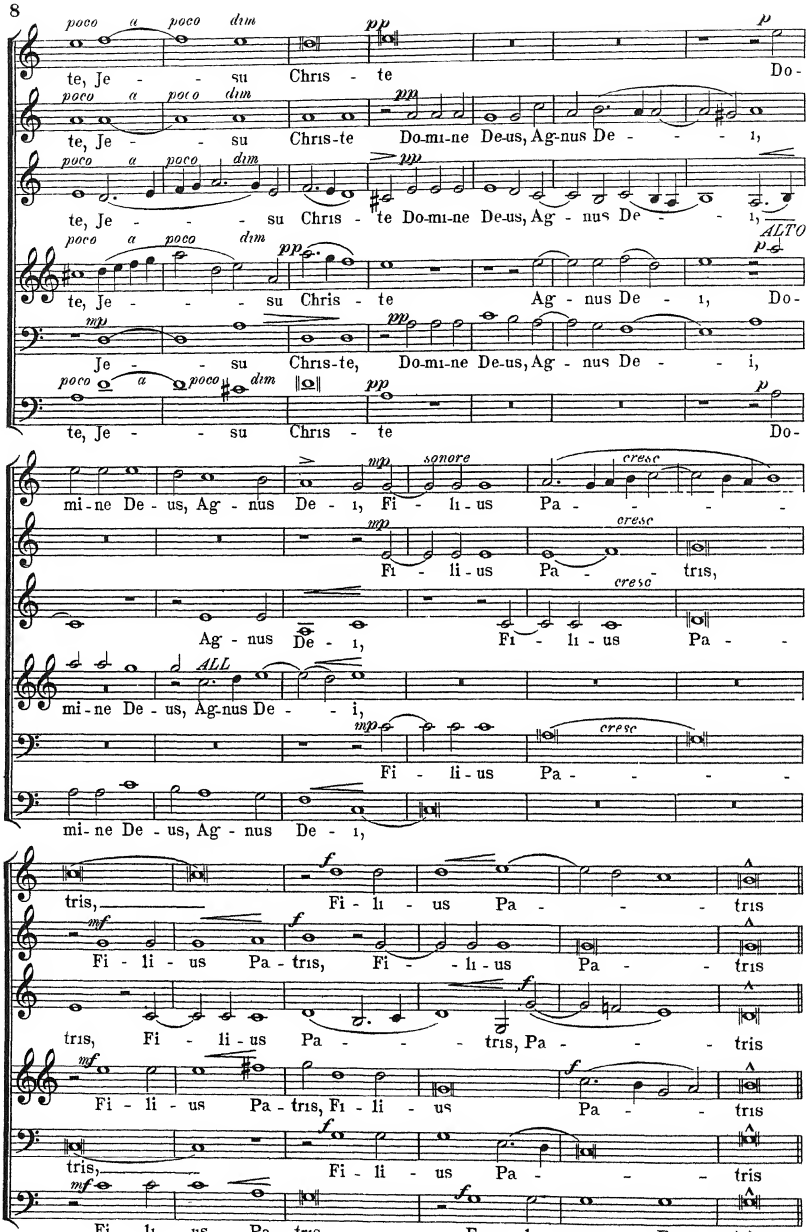
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Ag - nus De - i, Fi - li - us Pa -
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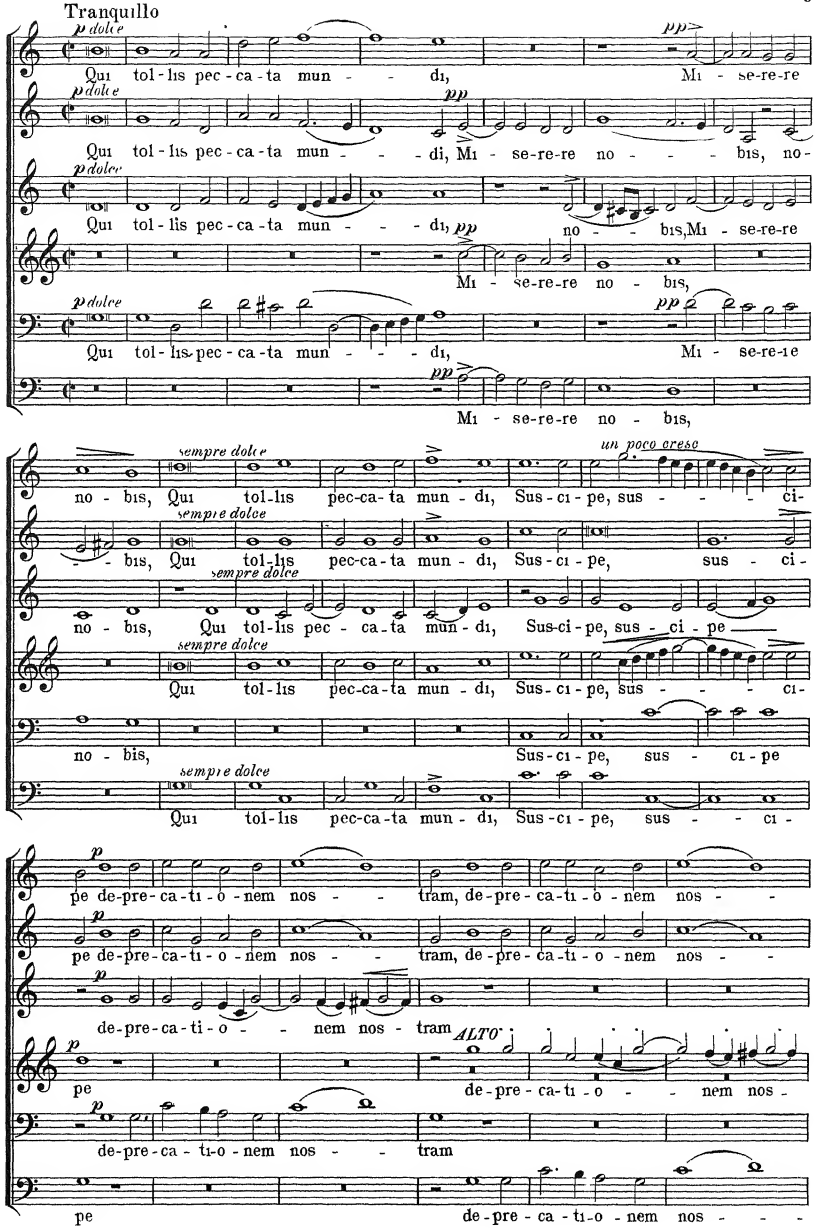
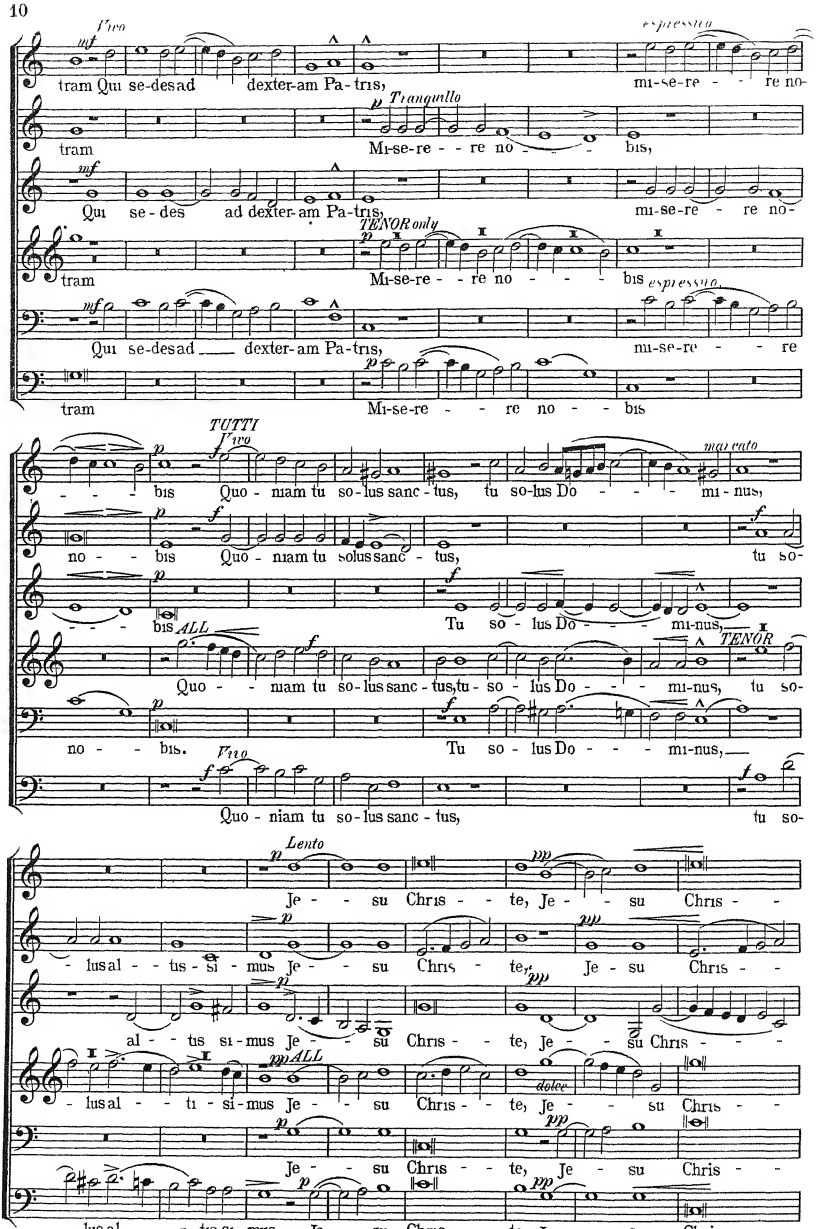
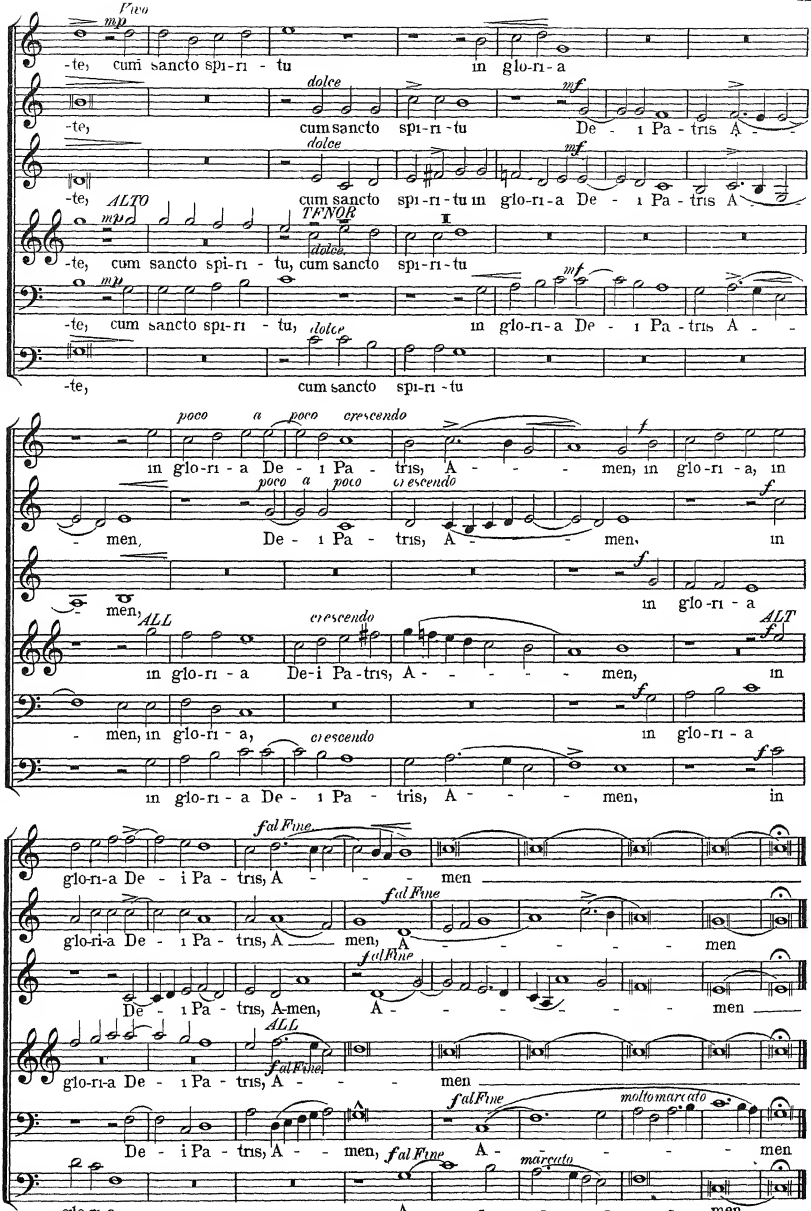
Fi - li - us Pa - tris, Fi - - li - us Pa - - tris
tris, Fi - li - us Pa - - - tris, Pa - - - tris
Fi - li - us Pa - tris, Fi - li - us Pa - - tris
tris, Fi - li - us Pa - - - tris
Fi - li - us Pa - tris, Fi - li - us Pa - tris

Semi-Chorus or Solo Voices

Tranquillo




tram Qui se-desad dexter-am Pa-tris, mi-se-re-re no-
tram Mi-se-re-re no-bis,
Qui se-des ad dexter-am Pa-tris, mi-se-re-re no-
tram Mi-se-re-re no-bis
Qui se-desad dexter-am Pa-tris, mi-se-re-re
tram Mi-se-re-re no-bis
bis Quo-niam tu so-lus sanc-tus, tu so-lus Do-mi-nus,
no-bis Quo-niam tu solussanc-tus, tu so-
bis
Tu so-lus Do-mi-nus,
Quo-niam tu so-lus sanc-tus,tu-so-lus Do-mi-nus, tu so-
no-bis.
Tu so-lus Do-mi-nus,
Quo-niam tu so-lus sanc-tus, tu so-
Je-su Chris-te, Je-su Chris-
-lusal-tus-si-mus Je-su Chris-te, Je-su Chris-
al-tus si-mus Je-su Chris-te, Je-su Chris-
-lusal-ti-si-mus Je-su Chris-te, Je-su Chris-
Je-su Chris-te, Je-su Chris-
-lusal-tis-si-mus Je-su Chris-te, Je-su Chris-


Vivo
mp
-te, cum sancto spi-ri - tu in glo-ri-a
dolce
mf
-te, cum sancto spi-ri-tu De - i Pa - tris A -
ALTO
TENOR
dolce
-te, cum sancto spi-ri - tu, cum sancto spi-ri-tu
-te, cum sancto spi-ri - tu, dolce in glo-ri-a De - i Pa - tris A -
-te, cum sancto spi-ri - tu
poco a poco crescendo
in glo-ri - a De - i Pa - tris, A - - - men, in glo-ri - a, in
poco a poco crescendo
- men, De - i Pa - tris, A - - - men, in
- men, in glo-ri - a
ALL
crescendo
in glo-ri - a De-i Pa-tris, A - - - - - men, in
ALT
- men, in glo-ri - a, in glo-ri - a
crescendo
in glo-ri - a De - i Pa - tris, A - - - men, in
fal Fine
glo-ri-a De - i Pa - tris, A - - - men
fal Fine
glo-ri-a De - i Pa - tris, A men, A - - - - - men
fal Fine
De - i Pa - tris, A-men, A - - - - - men
ALL
fal Fine
glo-ri-a De - i Pa - tris, A - - - men
fal Fine
molto marcato
De - i Pa - tris, A - - men, fal Fine A - - - - - men
marcato
glo-ri-a A - - - - - men

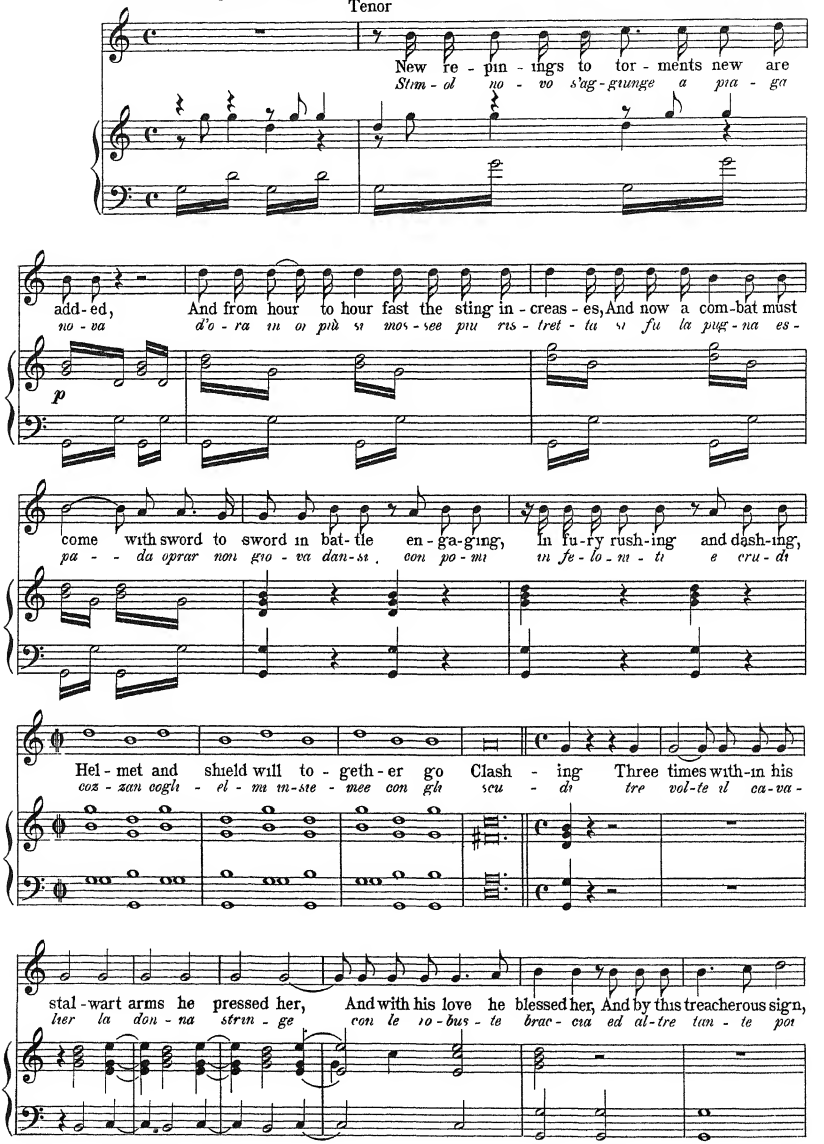
New Repinings.

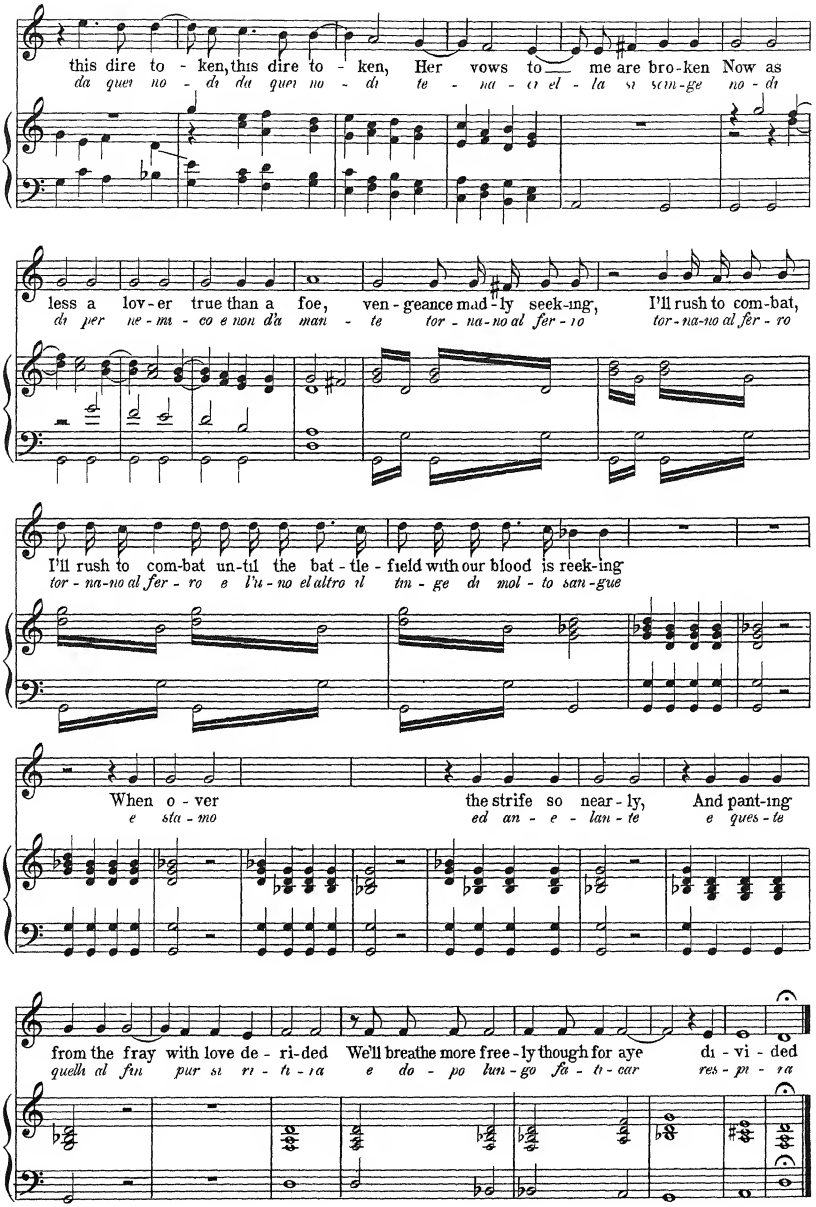
From the Battle of Tancredi and Clorinda.

MONTEVERDE

Orchestral accompaniment Three Viole di brazzo and one Viole da Gamba

Tenor




this dire to - ken, this dire to - ken, Her vows to me are bro-ken Now as
da quer no - di da quer no - di te - na - ci el - la si scin-ge no - di
less a lov-er true than a foe, ven-geance mad-ly seek-ing, I'll rush to com-bat,
di per ne - mi - co e non d'a man - te tor - na-no al fer - ro tor-na-no al fer - ro
I'll rush to com-bat un-til the bat - tle - field with our blood is reek-ing
tor - na-no al fer - ro e l'u - no el altro il tin - ge di mol - to san-gue
When o - ver the strife so near - ly, And pant-ing
e sta - mo ed an - e - lan - te e ques - te
from the fray with love de - ri-ded We'll breathe more free - ly though for aye di - vi - ded
quelh al fin pur si ri - ti - ra e do - po lun - go fa - ti - car res - pi - ra

Sinfonia and Recitative.

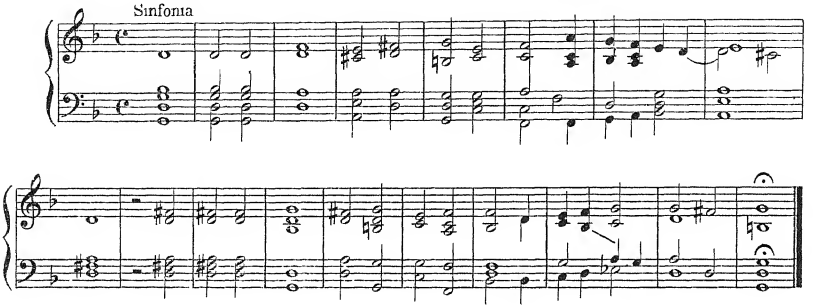
from

ORPHEUS ACT II

MONTEVERDE

To be played softly by Viole da braccio, Organo di legno and Contrabasso de Viola da Gamba

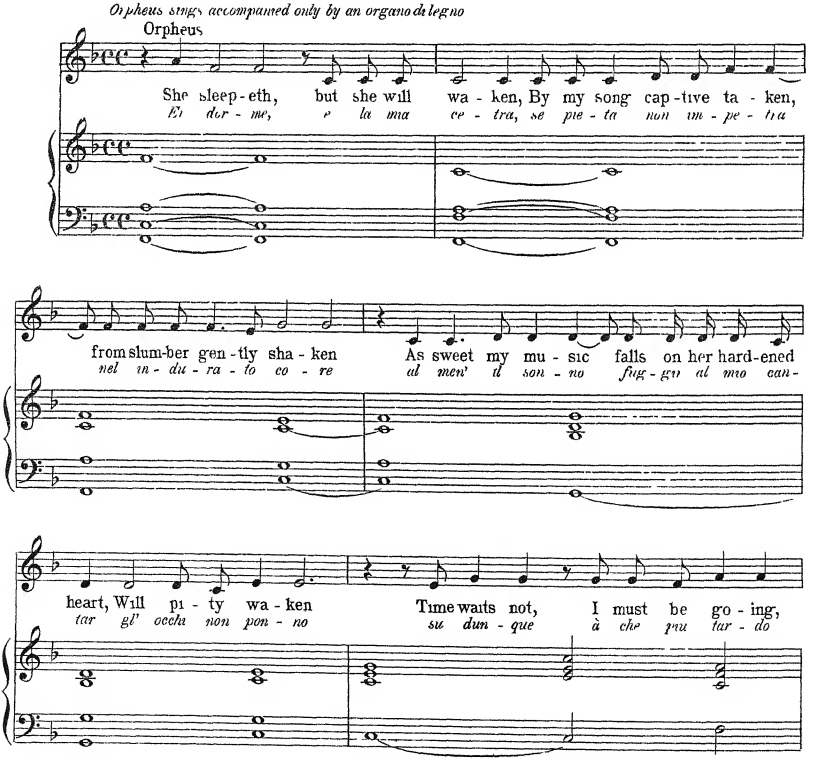
Sinfonia

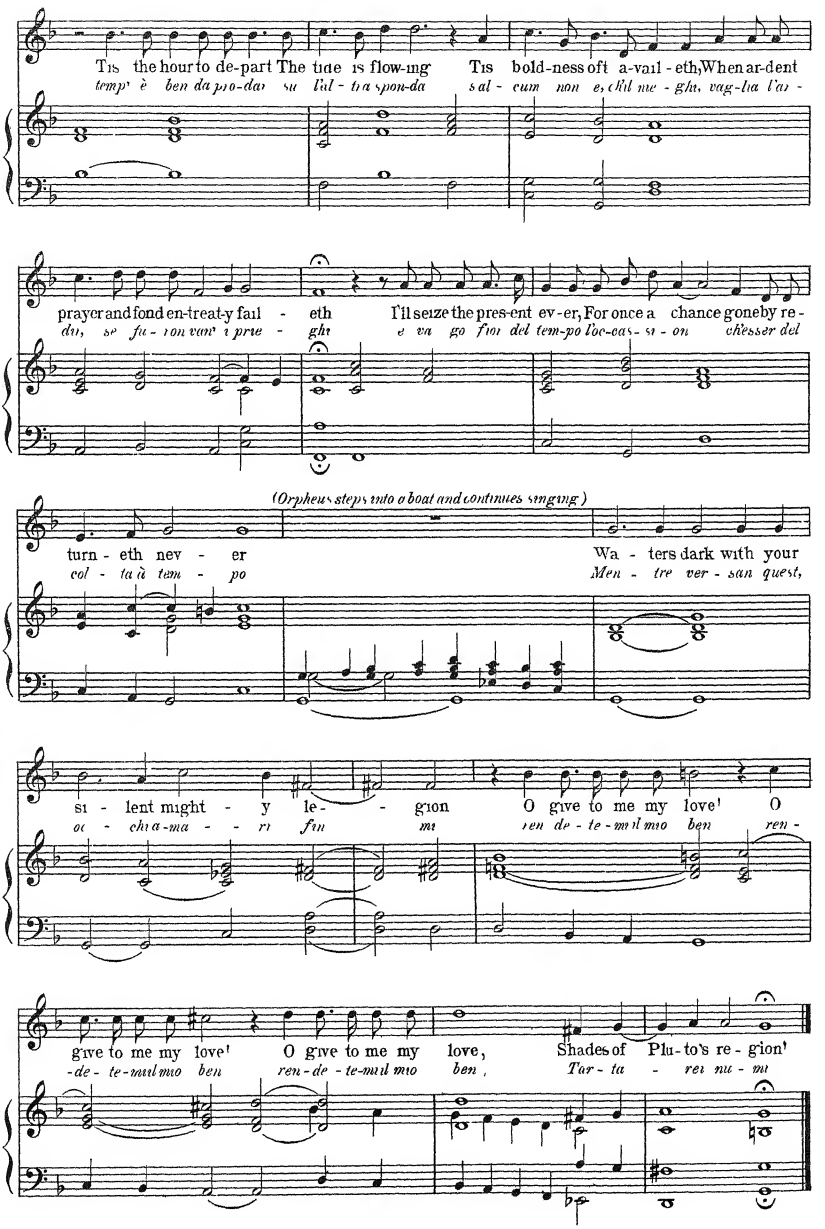


She Sleepeth.

Orpheus sings accompanied only by an organo di legno

Orpheus

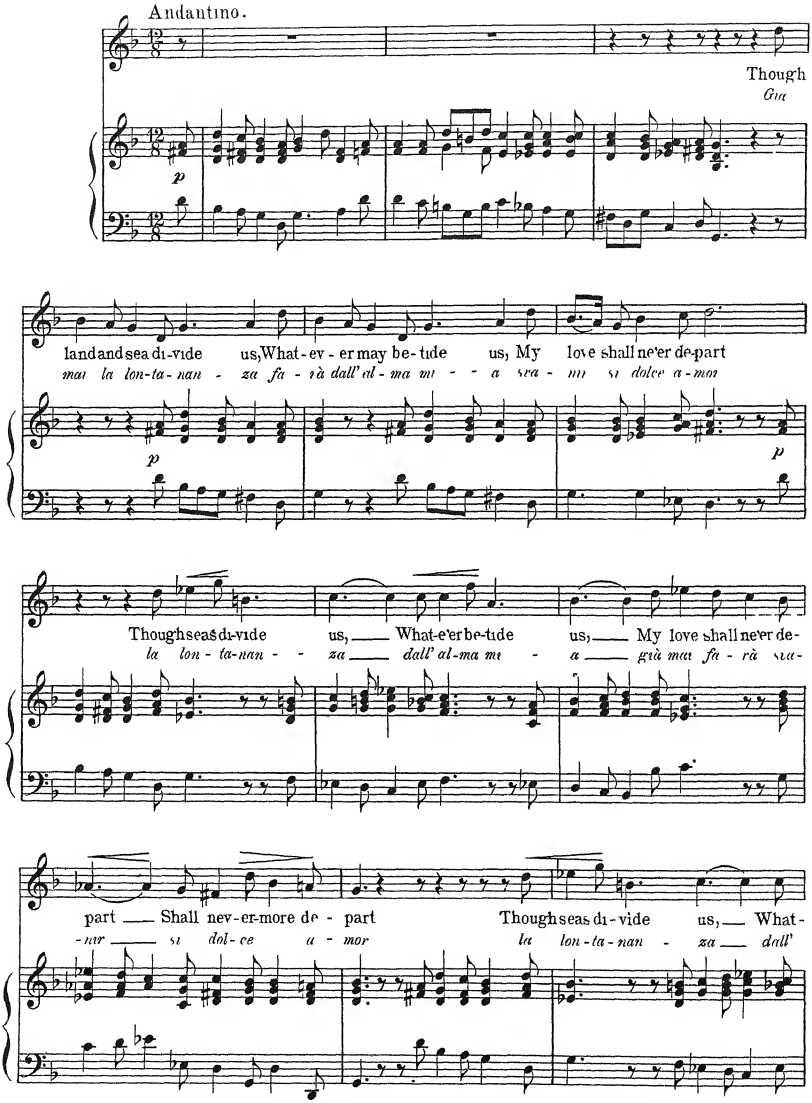


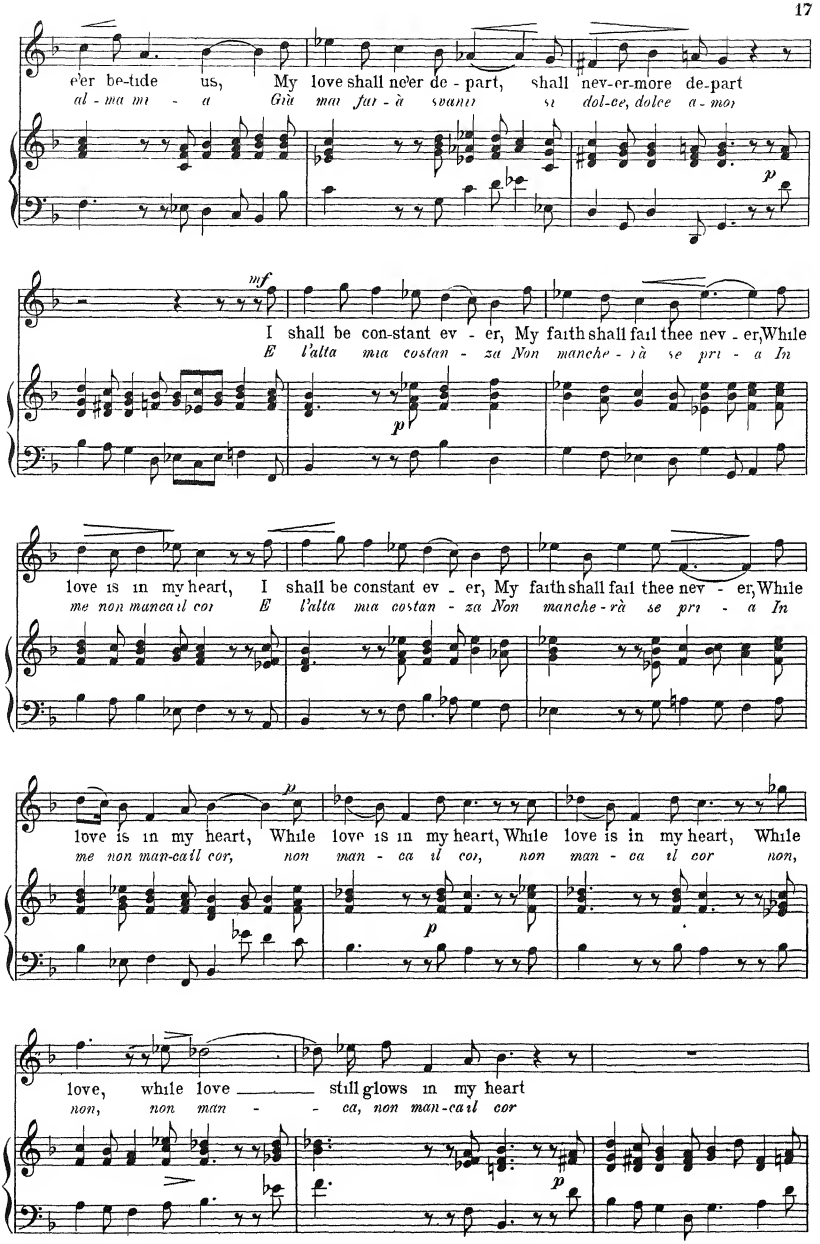

Tis the hour to de-part The time is flow-ing Tis bold-ness oft a-vail-eth, When ar-dent
prayer and fond en-treat-y fail - eth I'll seize the pres-ent ev-er, For once a chance gone by re-
(Orpheus steps into a boat and continues singing)
turn - eth nev - er Wa - ters dark with your
si - lent night - y le - gion O give to me my love! O
give to me my love! O give to me my love, Shades of Plu-to's re - gion!

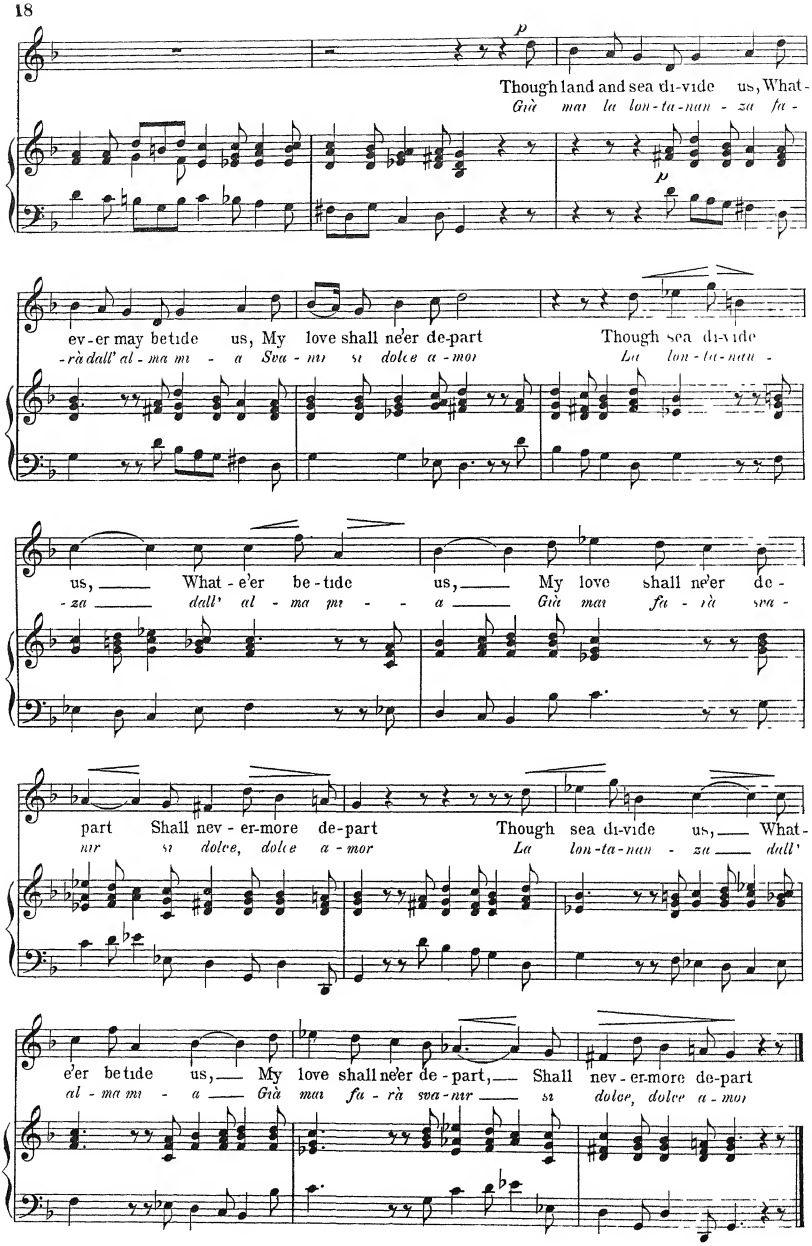
Nevermore

(Siciliana)

ALESSANDRO SCARLATTI



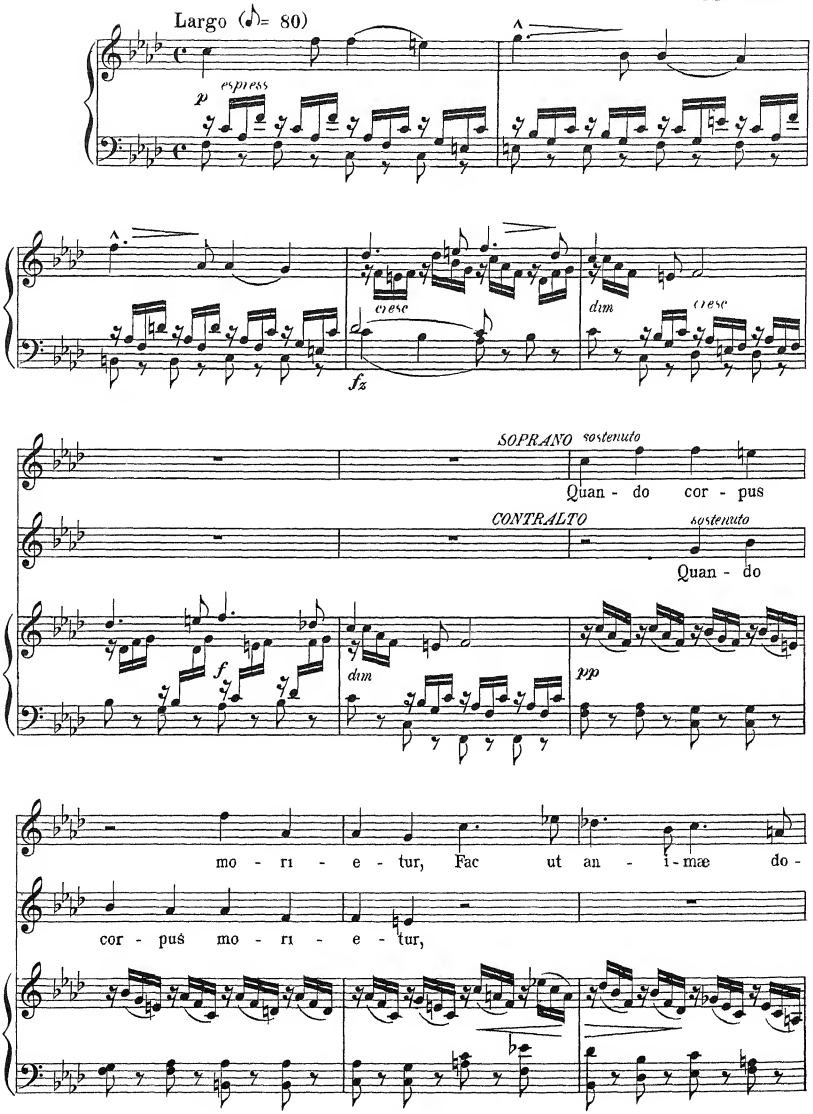

e'er be-tide us, My love shall ne'er de - part, shall nev-er-more de-part
al - ma mi - a Già ma fur - à svani si dol-ce, dolce a - mo
mf
I shall be con-stant ev - er, My faith shall fail thee nev - er, While
E l'alta mia costan - za Non manche - rà se pri - a In
p
love is in my heart, I shall be constant ev - er, My faith shall fail thee nev - er, While
me non manca il cor E l'alta mia costan - za Non manche - rà se pri - a In
p
love is in my heart, While love is in my heart, While love is in my heart, While
me non man-ca il cor, non man - ca il cor, non man - ca il cor non,
p
love, while love still glows in my heart
non, non man - ca, non man-ca il cor
p

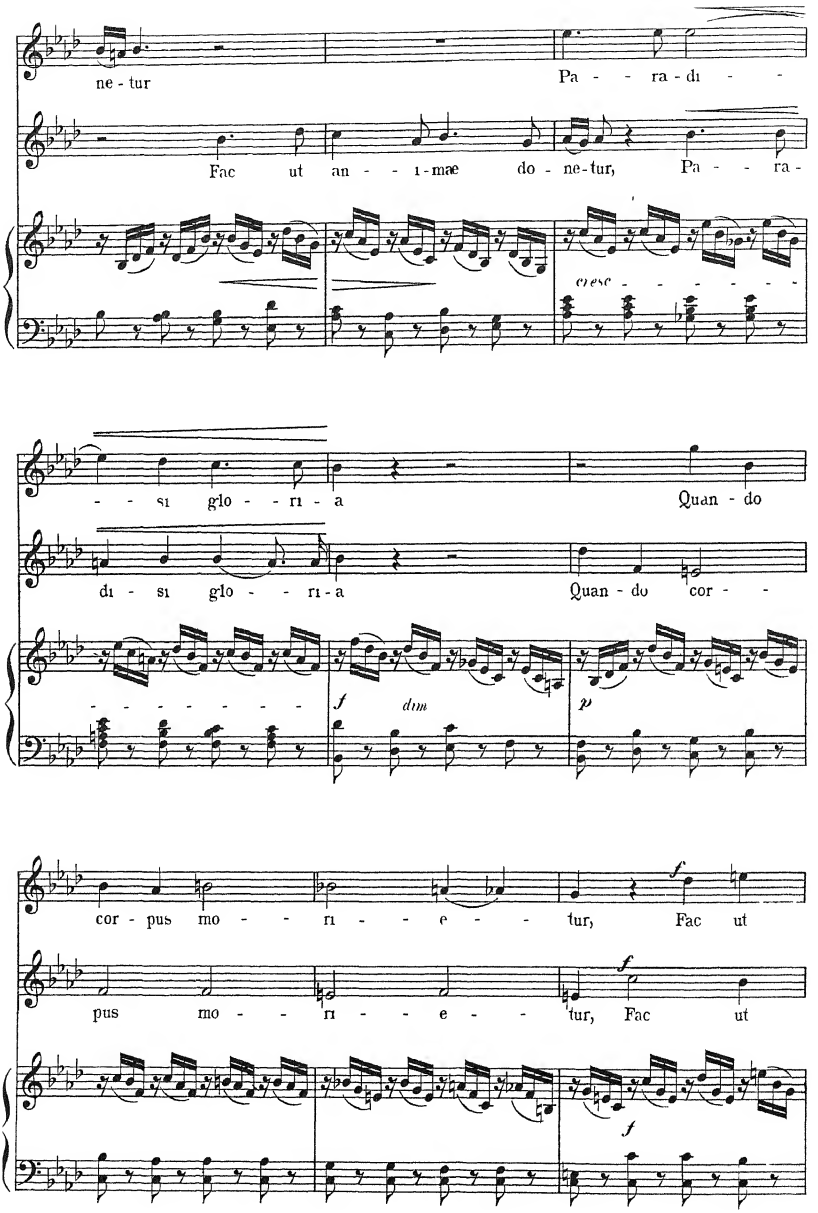

p
Though land and sea di-vide us, What-
Già mar la lon-ta-nan - za fa -
p
ev-er may be tide us, My love shall ne'er de-part
-rà dall' al - ma mi - a Sva - nir si dolce a - mor
Though sea di-vide
La lon-ta-nan -
us, What-e'er be-tide us, My love shall ne'er de-
-za dall' al - ma mi - a Già mar fa - rà sva -
part Shall nev-er-more de-part Though sea di-vide us, What-
nir si dolce, dolce a - mor La lon-ta-nan - za dall'
e'er be tide us, My love shall ne'er de-part, Shall nev-er-more de-part
al - ma mi - a Già mar fa - rà sva-nir si dolce, dolce a - mor

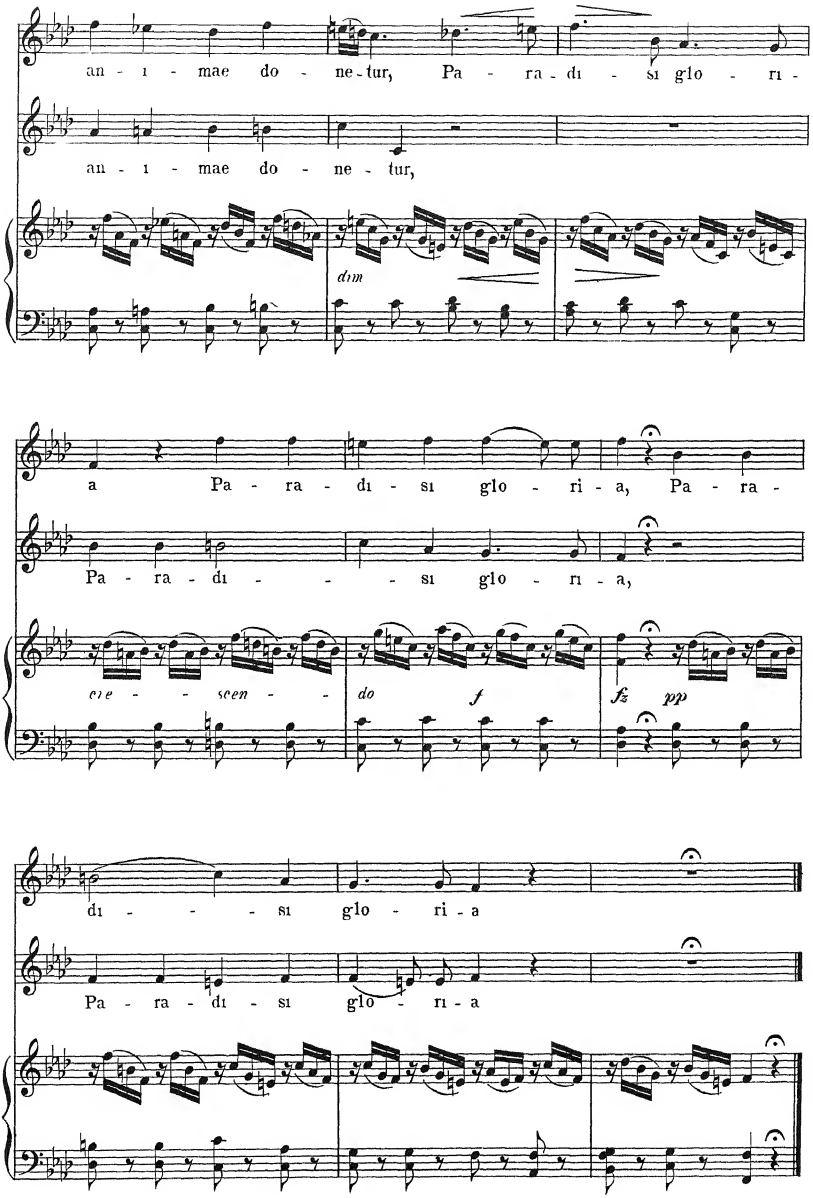
Quando Corpus Morietur.

Duet. Soprano and Contralto.
from Stabat Mater

PERGOLESI



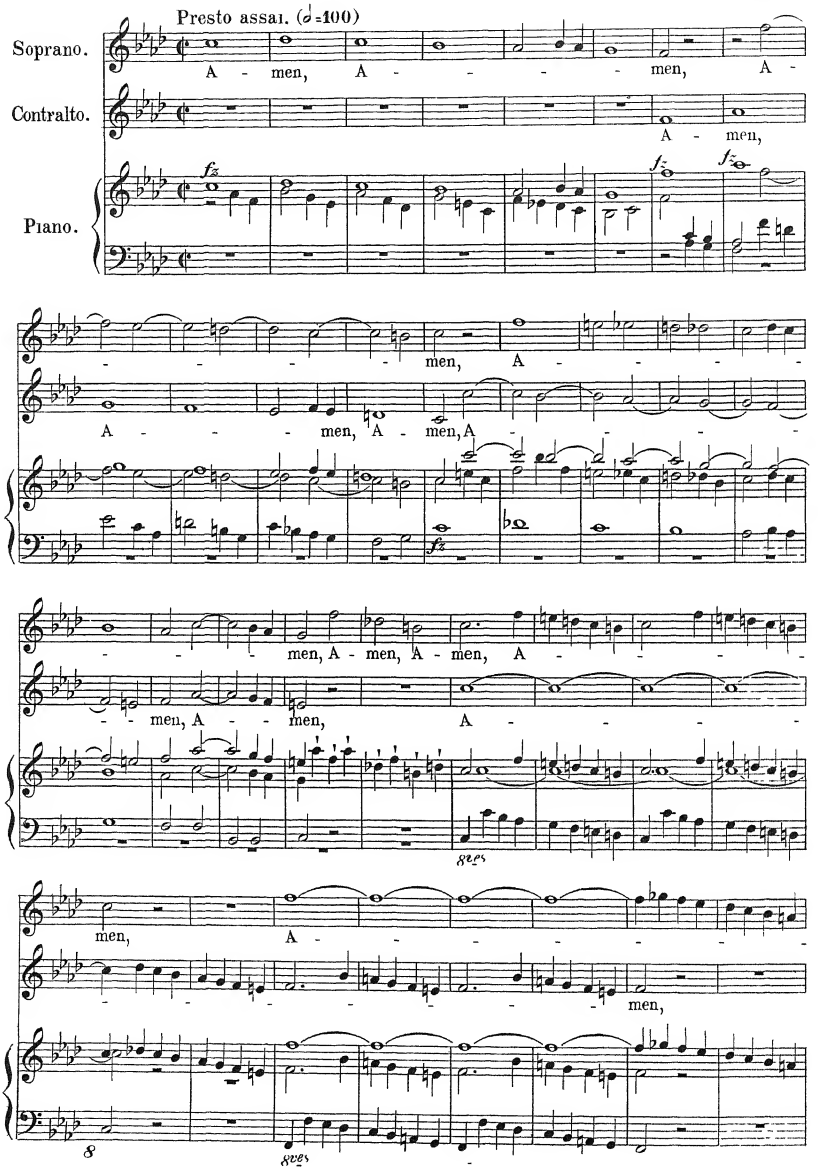

ne - tur
Pa - - ra - di - -
Fac ut an - - i - mæ do - ne - tur, Pa - - ra -
cresc - - - - - - -
- - si glo - - ri - a
Quan - do
di - si glo - - ri - a
Quan - do cor - -
f
dim
p
cor - pus mo - - ri - - e - - tur, Fac ut
pus mo - - ri - - e - - tur, Fac ut
f
f
f

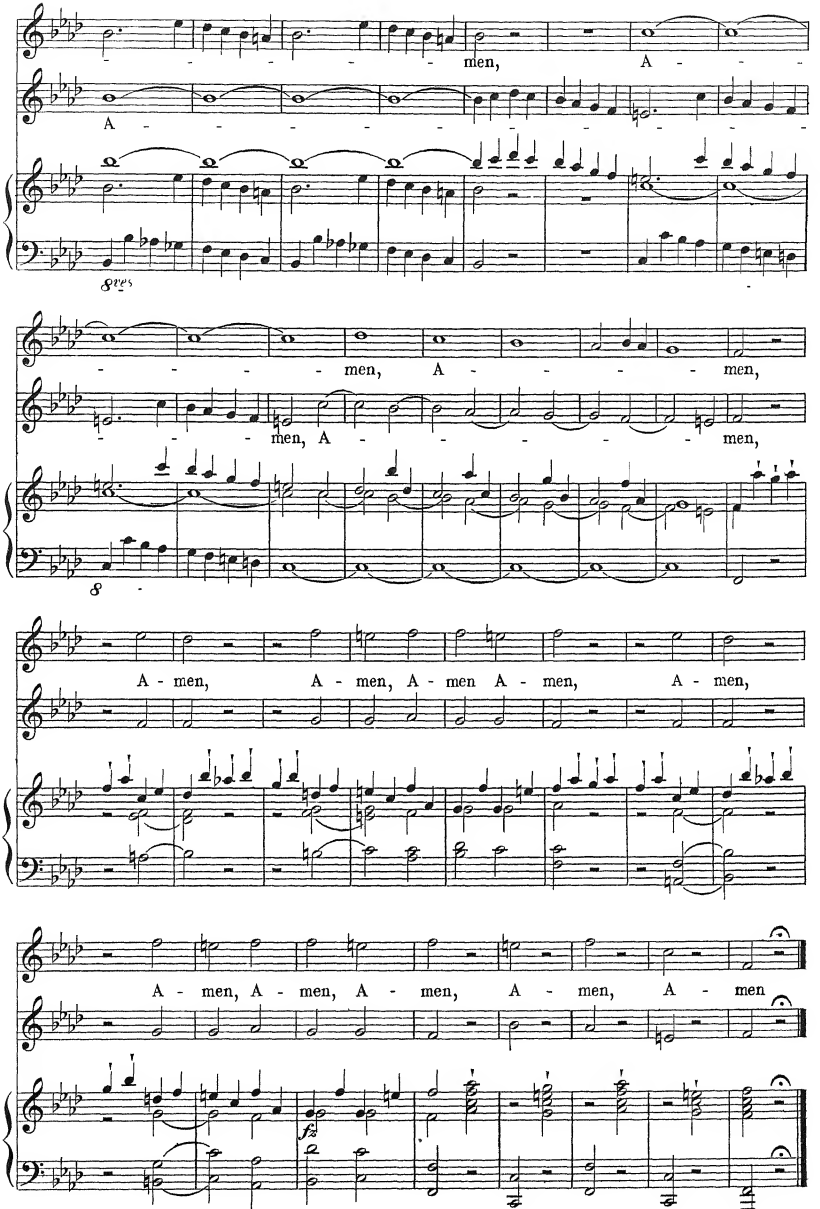

an - i - mae do - ne - tur, Pa - ra - di - si glo - ri -
an - i - mae do - ne - tur,
dim
a Pa - ra - di - si glo - ri - a, Pa - ra -
Pa - ra - di - - - si glo - ri - a,
ce - - - scen - - -
do
f
fz
pp
di - - - si glo - ri - a
Pa - ra - di - si glo - ri - a

Amen.

Chorus from Stabat Mater.

PERGOLESI

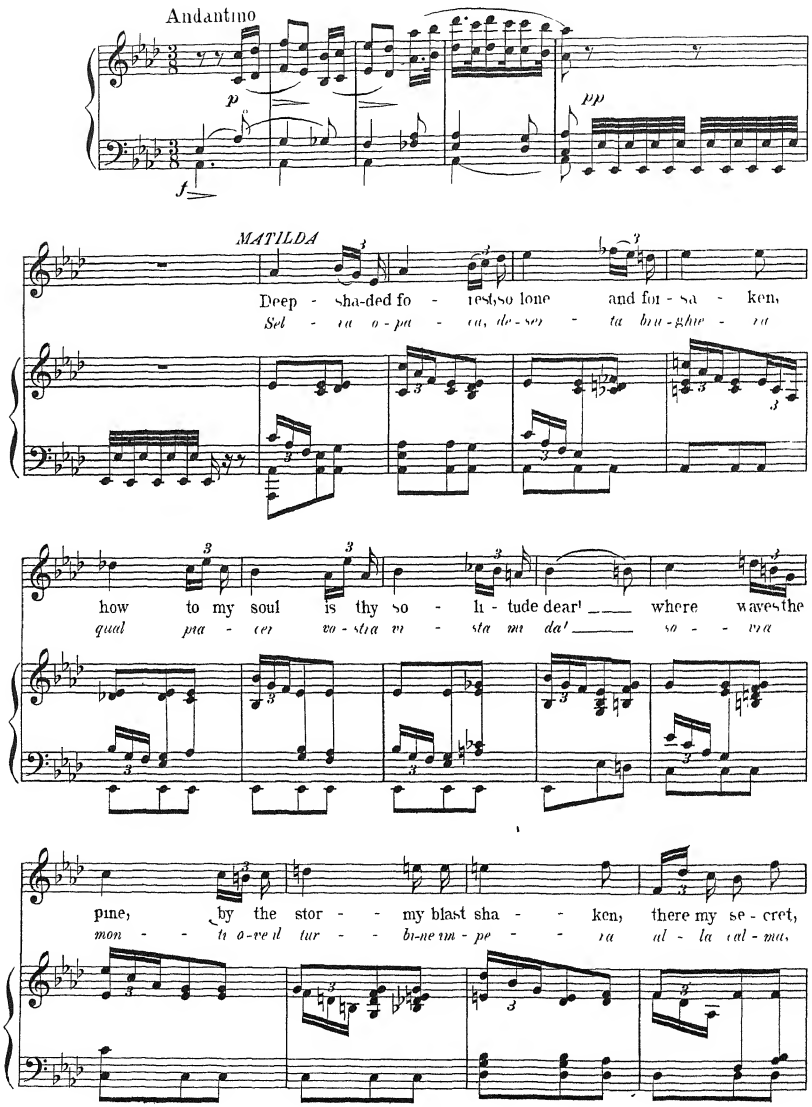


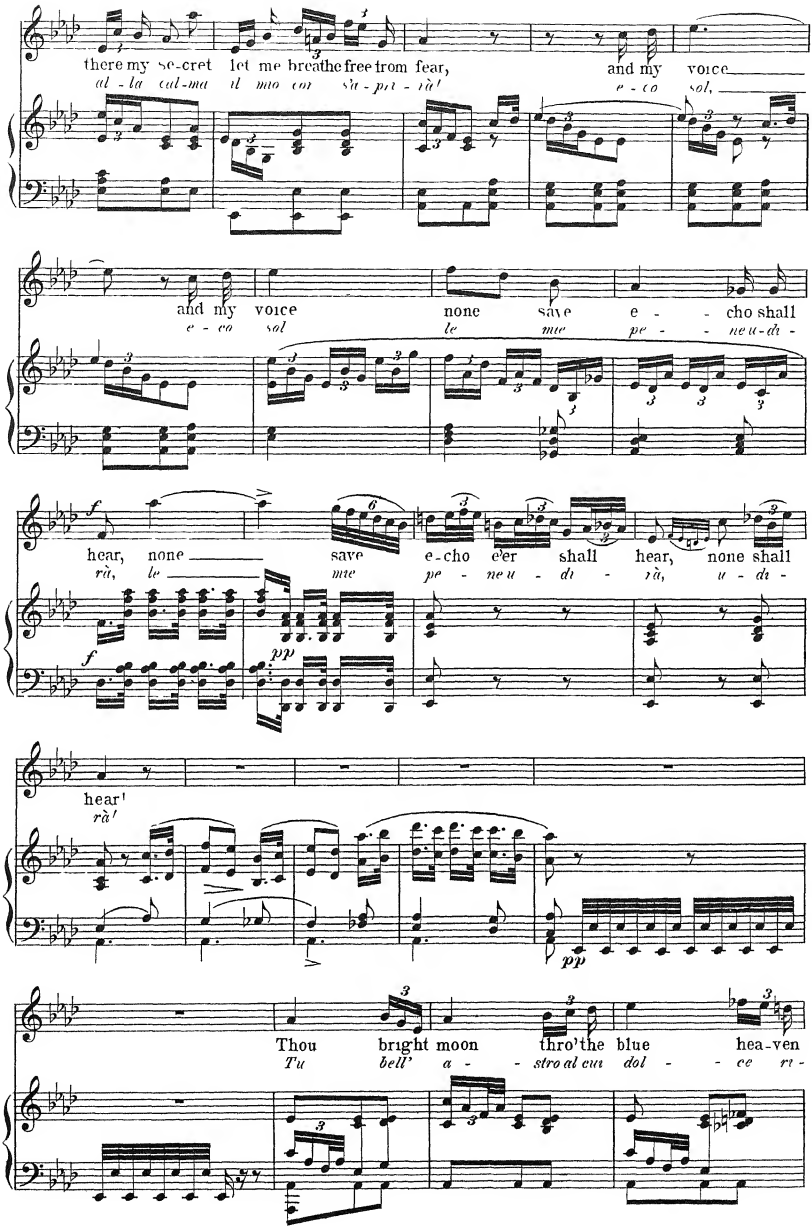

- - - - - - men, A - - -
A - - - - - - - - - - - -
8ves
- - - - - men, A - - - - - men,
- - - men, A - - - - - - men,
8
A - men, A - men, A - men A - men, A - men,
A - men, A - men, A - men, A - men, A - men
fz

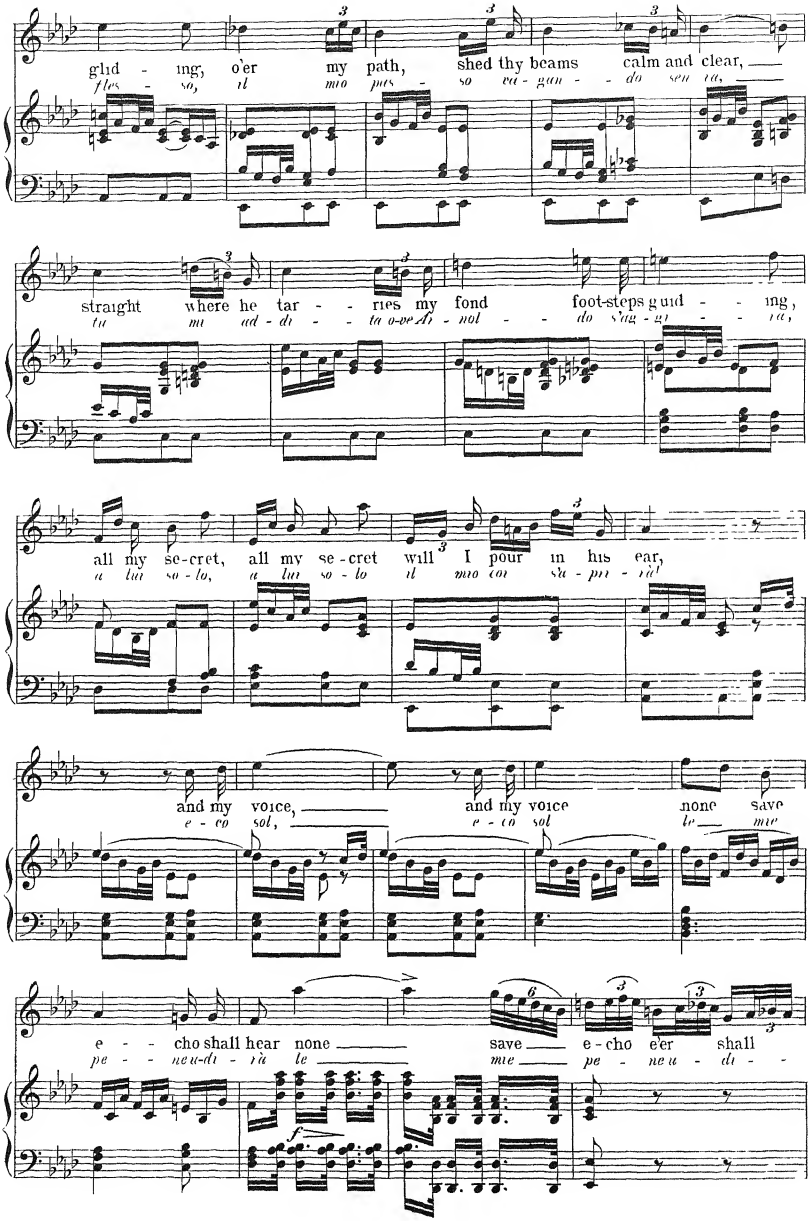
Deep Shaded Forest.

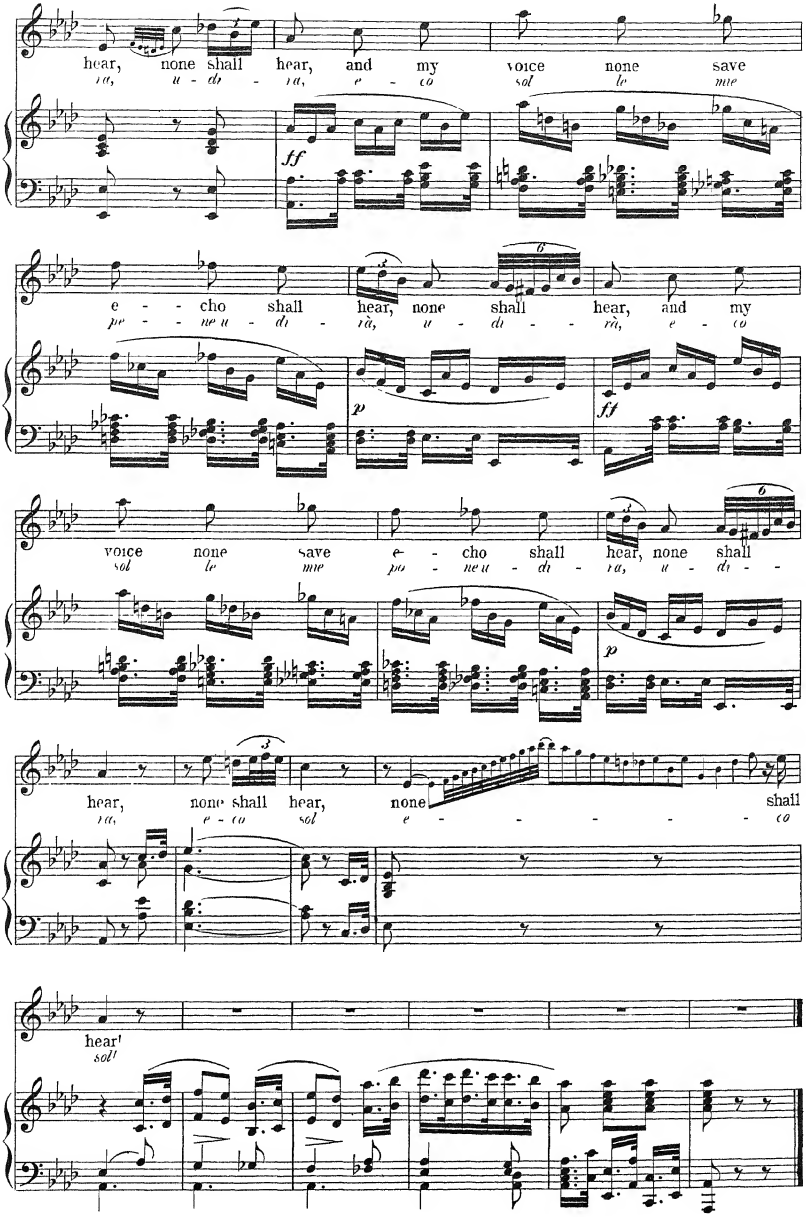
ROMANCE
from
WILLIAM TELL

ROSSINI




there my se-cret let me breathe free from fear, and my voice
al - la cal-ma il mio con - su - pri - rà! e - co sol,
and my voice none save e - - cho shall
e - co sol le mie pe - - neu-di -
hear, none save e-cho e'er shall hear, none shall
rà, le mie pe - neu - di - rà, u - di -
hear!
rà!
Thou bright moon thro'the blue hea-ven
Tu bell' a - - stro al cie dol - - ce ri -


glid - ing, o'er my path, shed thy beams calm and clear,
straight where he tar - - ries my fond foot-steps guid - - ing,
all my se-cret, all my se-cret will I pour in his ear,
and my voice, and my voice none save
e - cho shall hear none save e-cho e'er shall


hear, none shall hear, and my voice none save
re, u - di - ra, e - co sol le mie
ff
e - cho shall hear, none shall hear, and my
pe - ne u - di - ra, u - di - ra, e - co
p
ff
voice none save e - cho shall hear, none shall
sol le mie pe - ne u - di - ra, u - di -
p
hear, none shall hear, none shall
re, e - co sol e - - - - - co
hear!
sol!

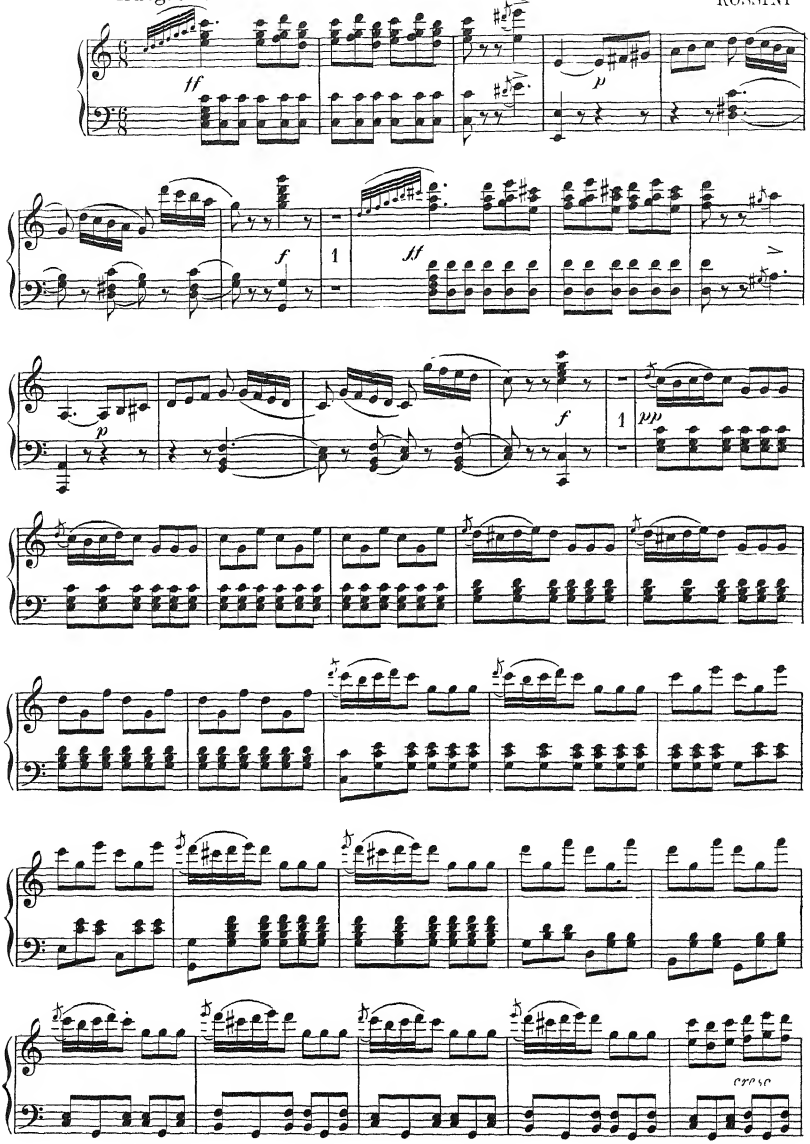
Lo: the Factotum

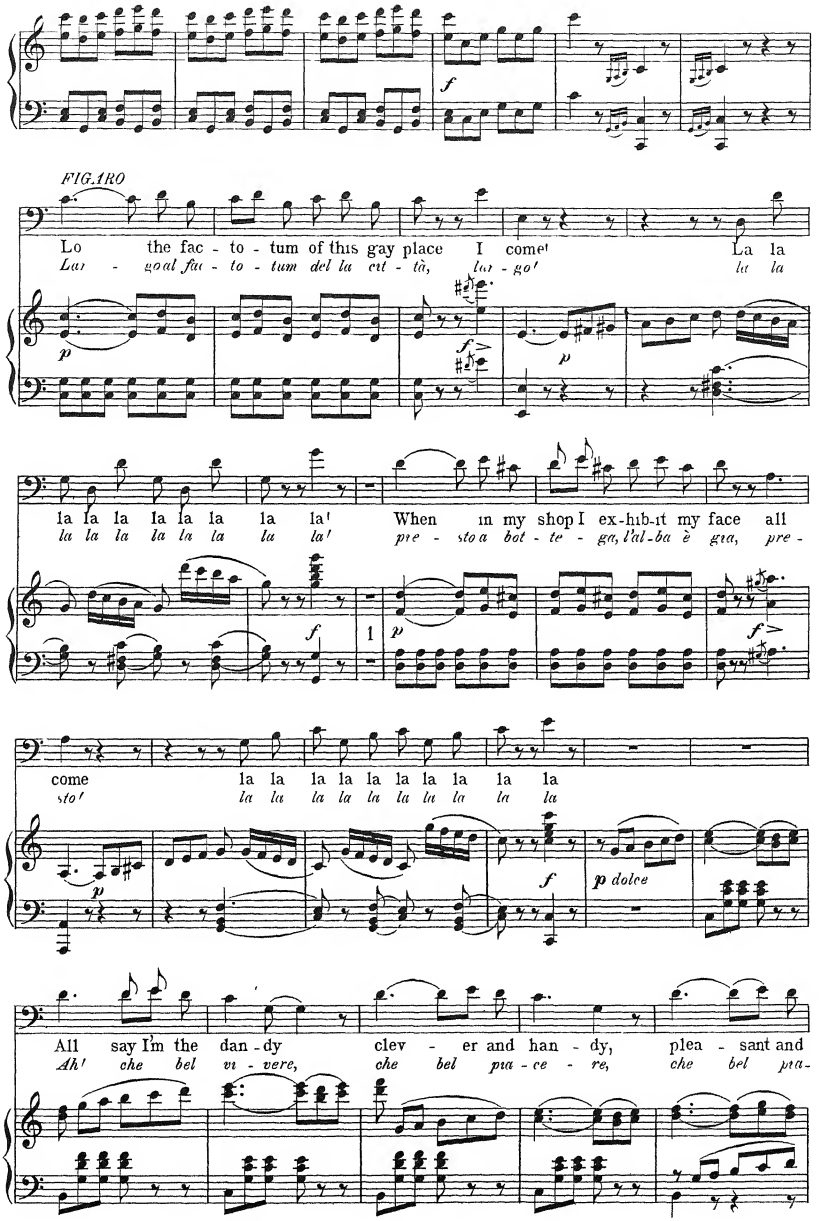
CAVATINA

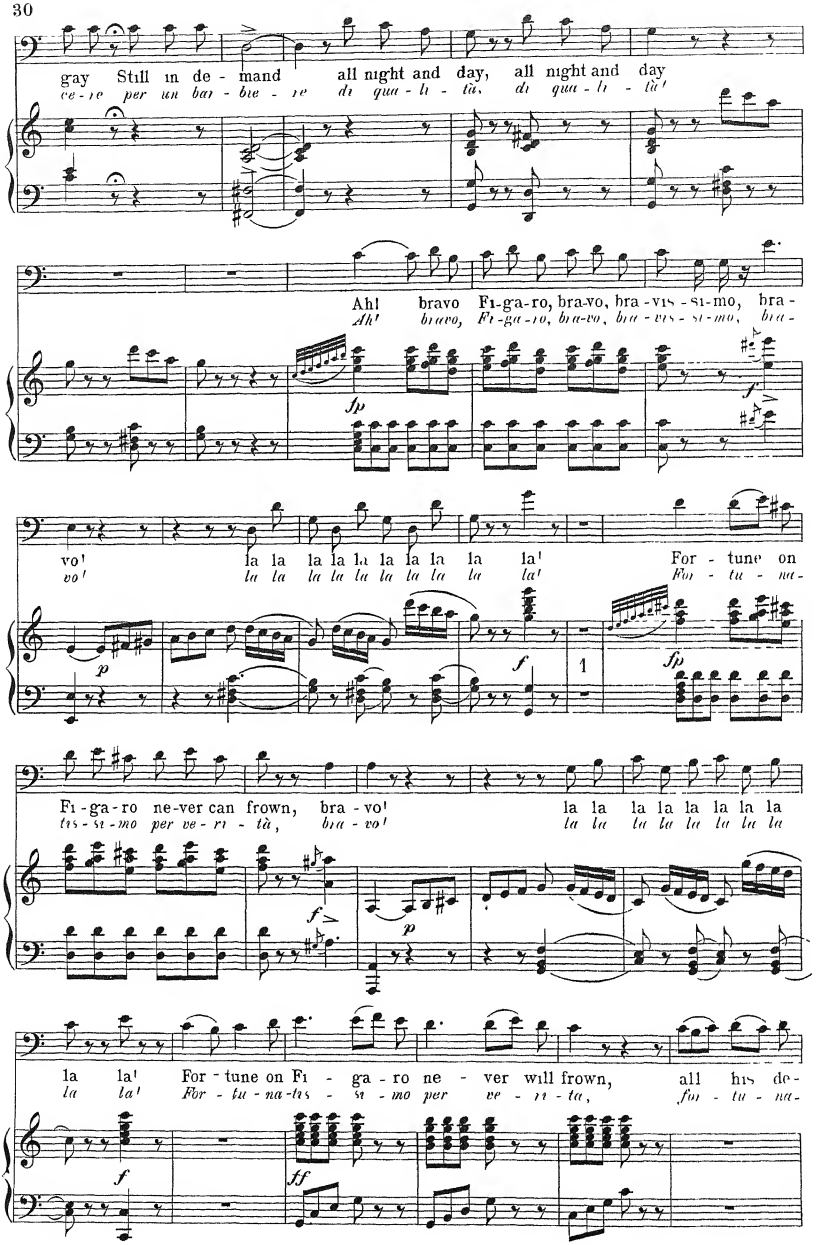
from the Barber of Seville

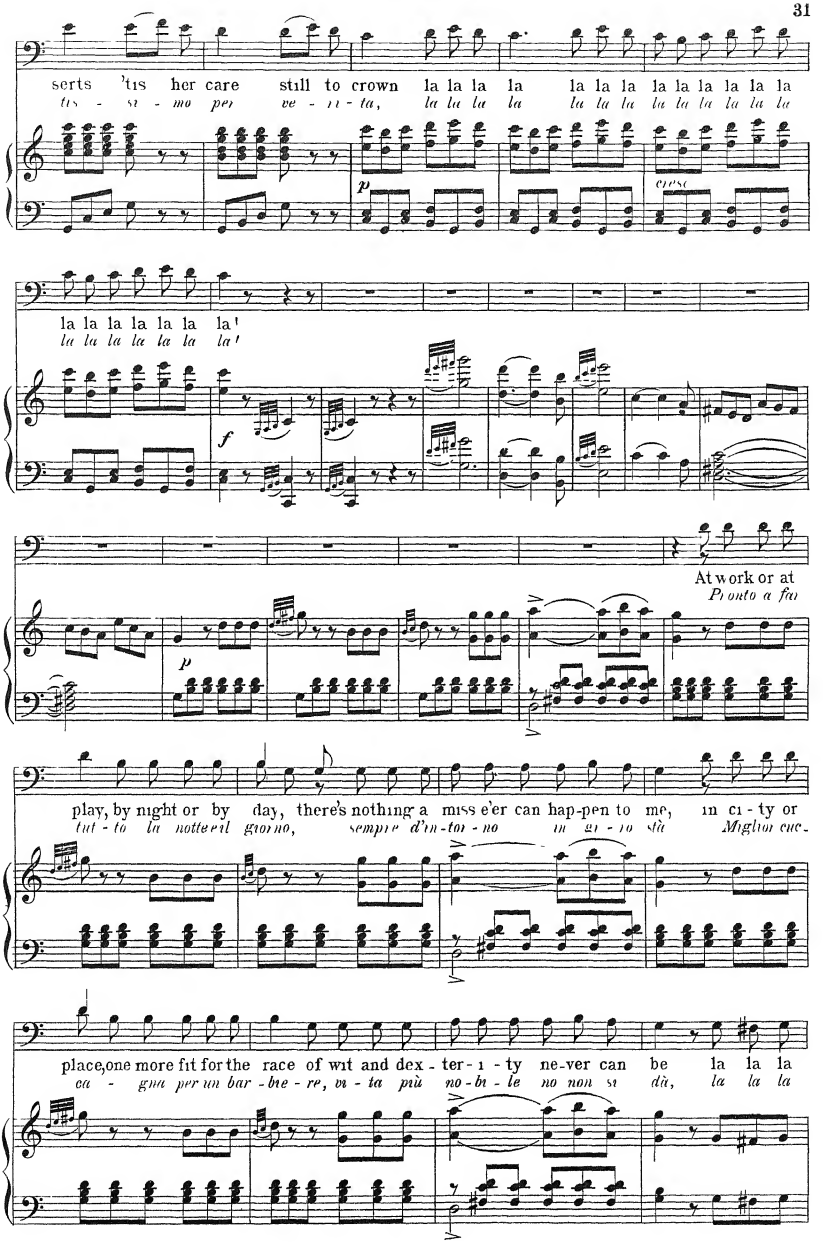
Allegro vivace

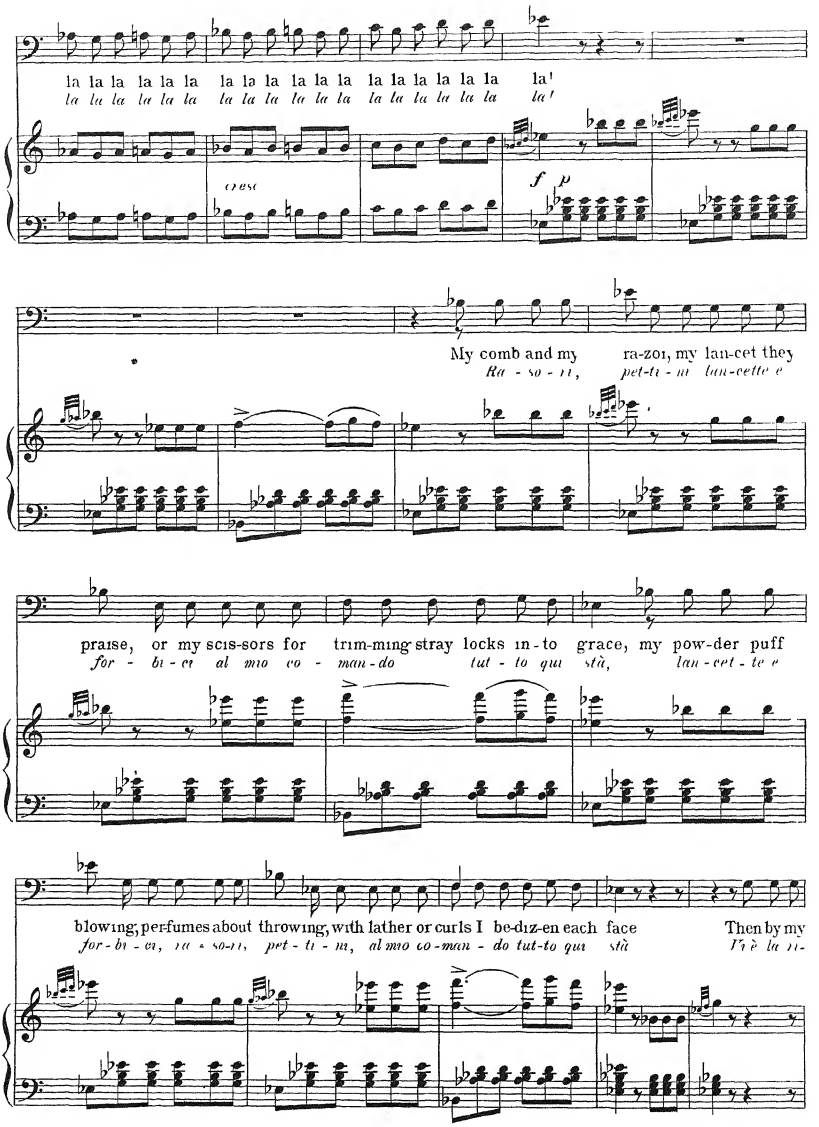
ROSSINI



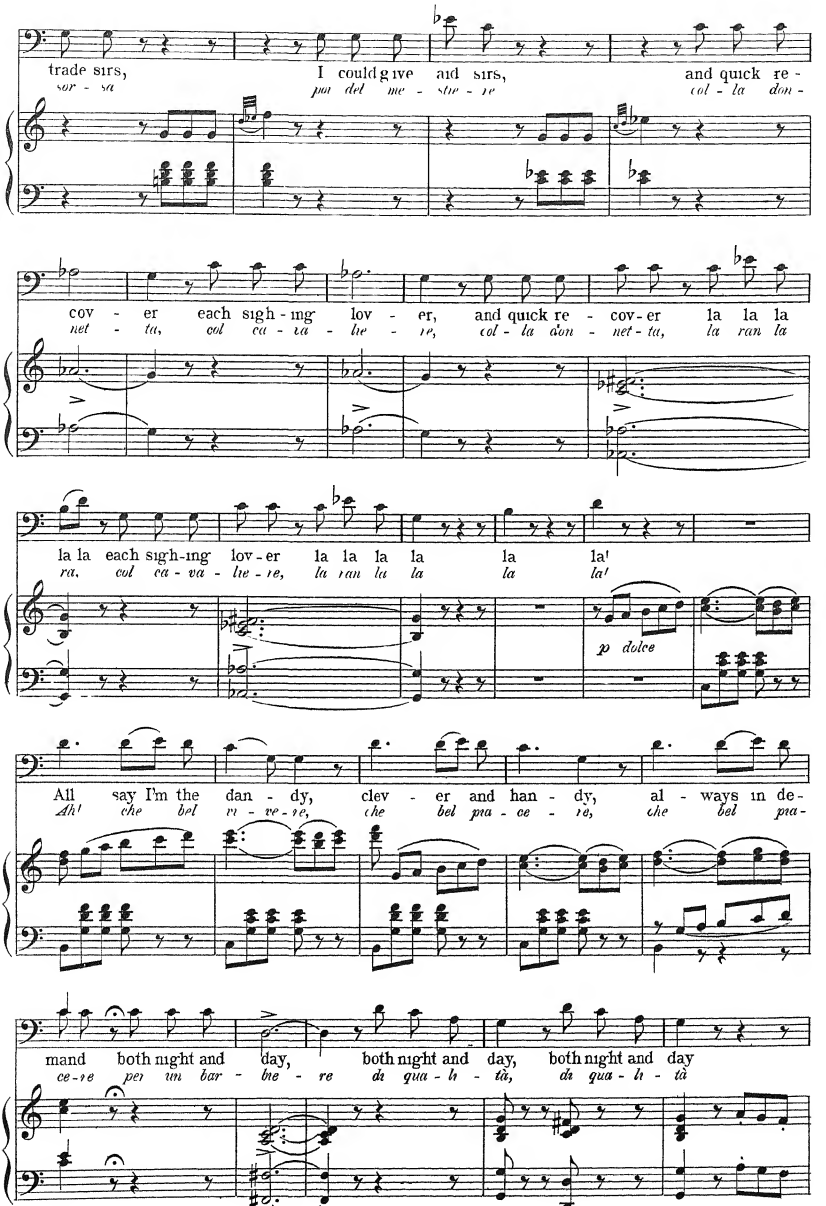

FIGARO
Lo the fac - to - tum of this gay place I come!
La la
Lar - goal fac - to - tum del la cit - tà, lar - go!
la la
la la la la la la la la!
When in my shop I ex-hib-it my face all
la la la la la la la la!
pre - sto a bot - te - ga, l'al-ba è gra, pre -
come
la la la la la la la la la la
sto!
la la la la la la la la la
All say I'm the dan - dy clev - er and han - dy, plea - sant and
Ah! che bel vi - vere, che bel pia - ce - re, che bel pia -

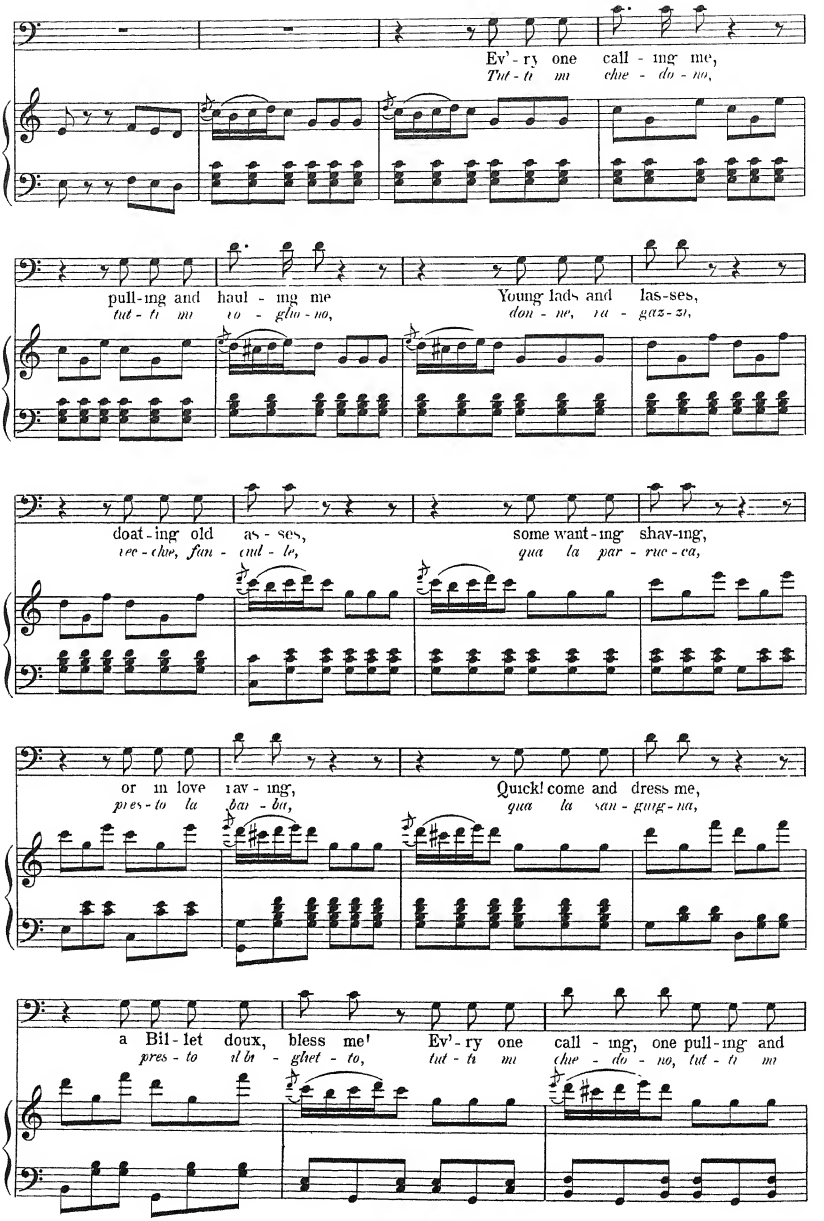

gay Still in de - mand all night and day, all night and day
ce - le per un bar - bie - re di qua - li - tà, di qua - li - tà!
Ah! bravo Fi-ga-ro, bra-vo, bra - vis - si-mo, bra -
Ah! bravo, Fi-ga-ro, bra-vo, bra - vis - si-mo, bra -
fp
f
vo! la la la la la la la la la la! For - tune on
vo! la la la la la la la la la la! For - tu - na -
p
f
1
fp
Fi-ga-ro ne-ver can frown, bra - vo! la la la la la la la
vis - si-mo per ve - ri - tà, bra - vo! la la la la la la la
f
p
la la! For - tune on Fi - ga - ro ne - ver will frown, all his de-
la la! For - tu - na-tis - si - mo per ve - ri - ta, for - tu - na -
f
ff

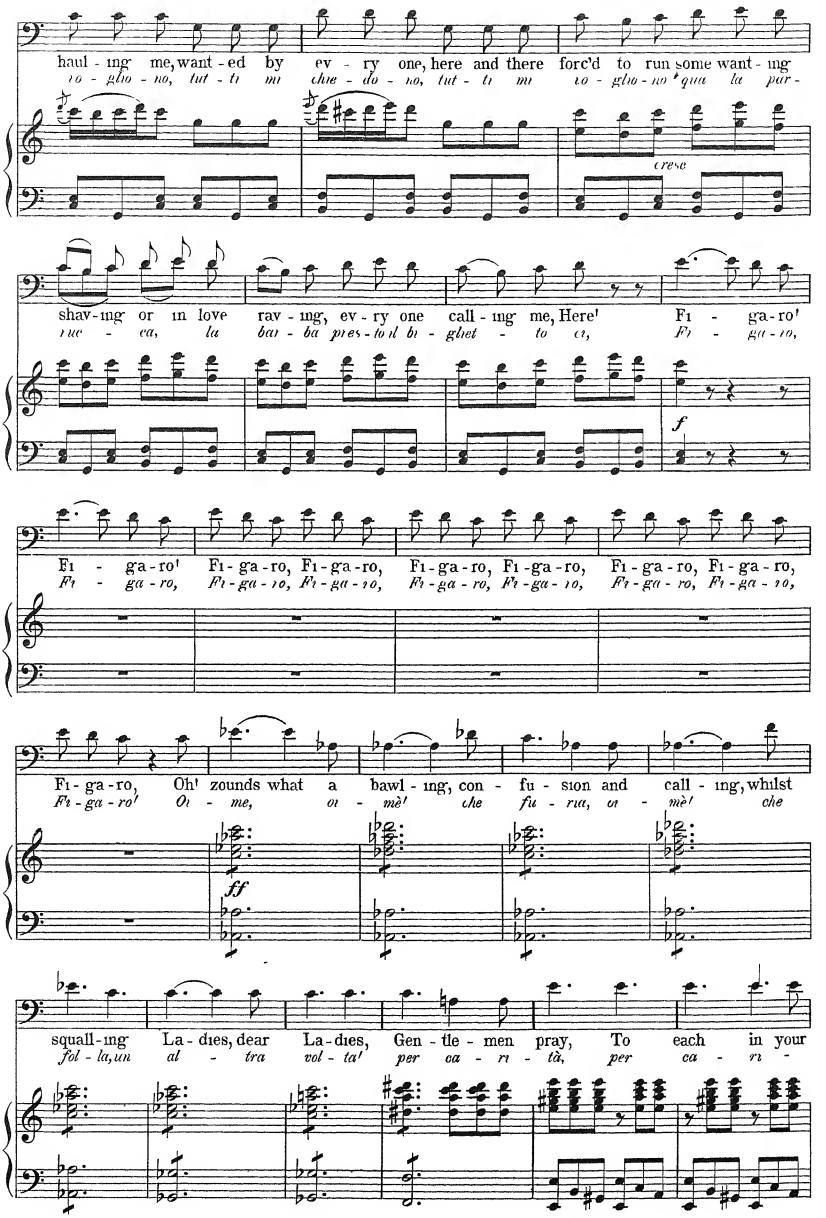

serts 'tis her care still to crown la la la la la la la la la la la la la
tis - so - mo per ve - ri - ta, la la la la la la la la la la la la
la la la la la la la
la la la la la la la
At work or at
Pronto a fa
play, by night or by day, there's nothing a miss e'er can hap-pen to me, in ci - ty or
tut - to la notte e'l giorno, sempre d'in - tor - no in ci - ta sta Miglior cue-
place, one more fit for the race of wit and dex - ter - i - ty ne-ver can be la la la la
ca - gion per un bar - bie - re, in - ta più no - bi - le no non si dà, la la la

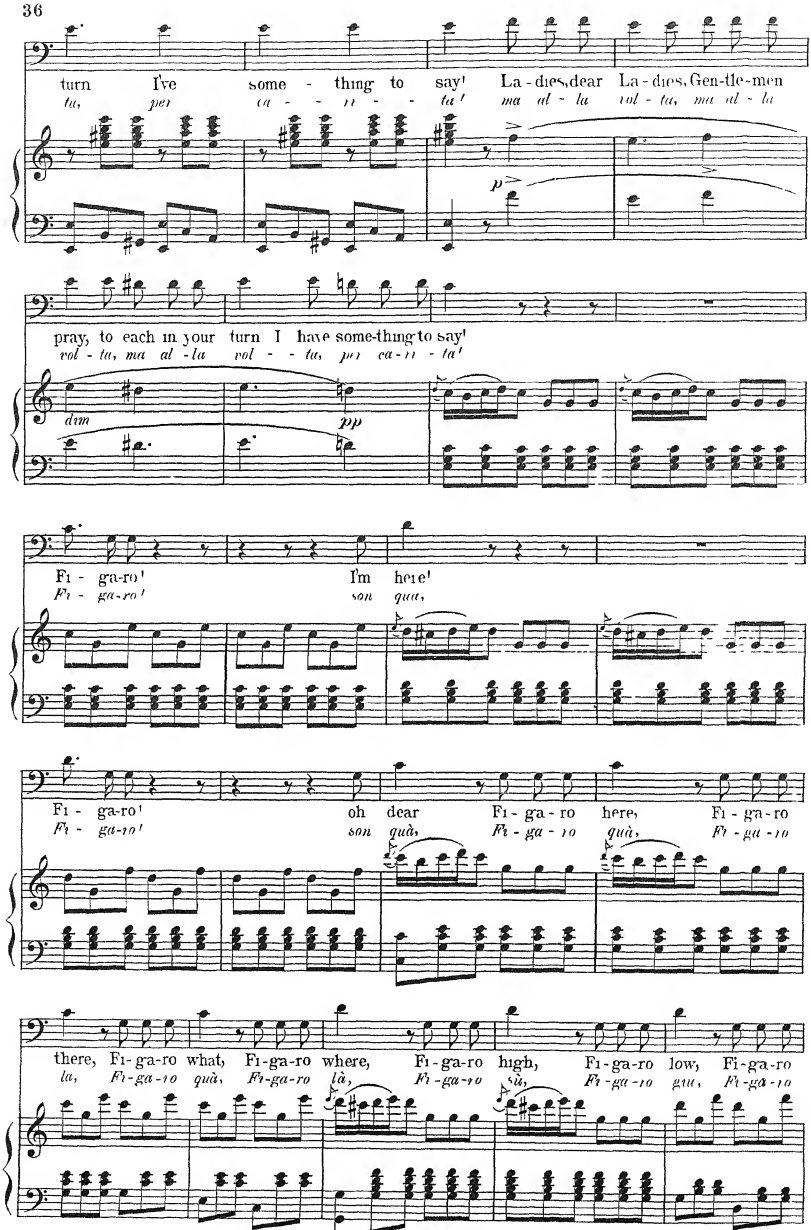

la la la la la la
la la la la la la
la la la la la la
la la la la la la
la!
la!
cresc
f
p
My comb and my ra-zor, my lan-cet they
Ra - so - io, pet-ti - ni lan-cette e
praise, or my scis-sors for trim-ming stray locks in-to grace, my pow-der puff
for - bi - ci al mio co - man-do tut - to qui stà, lan-cet - te e
blowing, perfumes about throwing, with lather or curls I be-diz-en each face Then by my
for - bi - ci, ra - so-io, pet - ti - ni, al mio co-man - do tut-to qui stà Poi la ri-

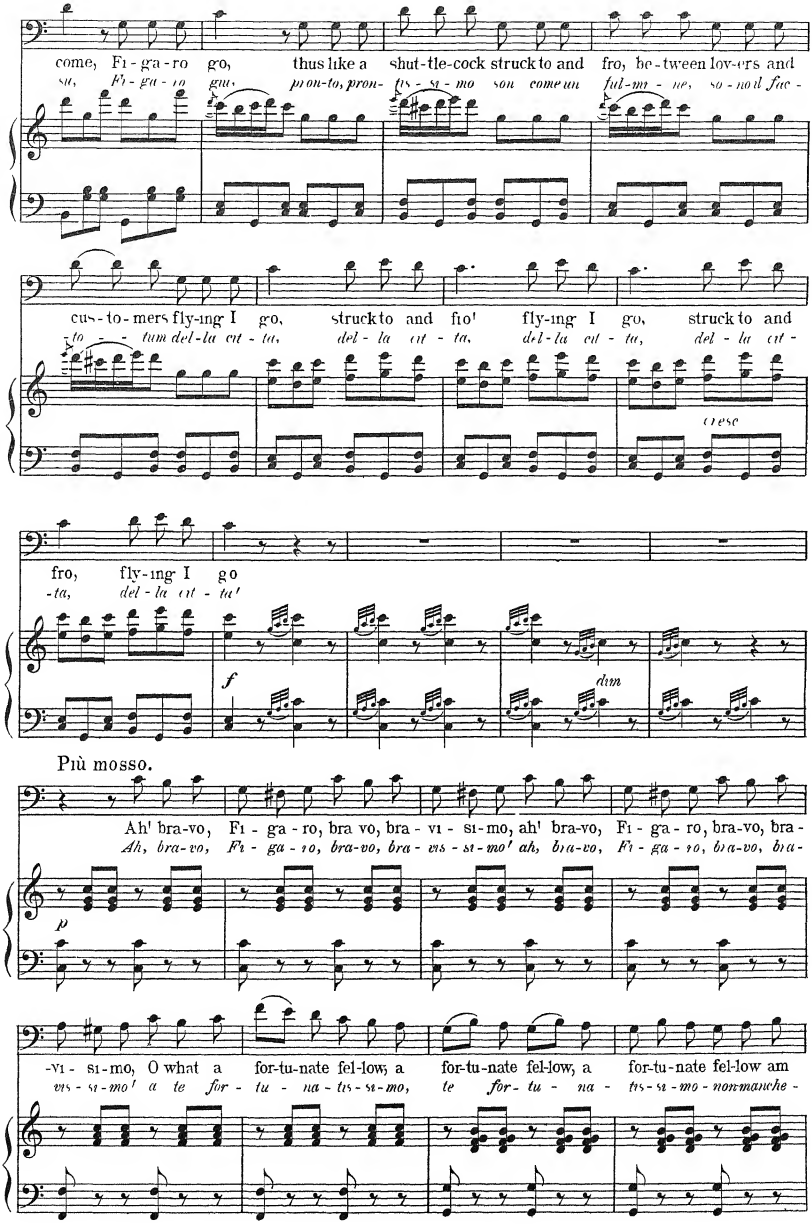
*

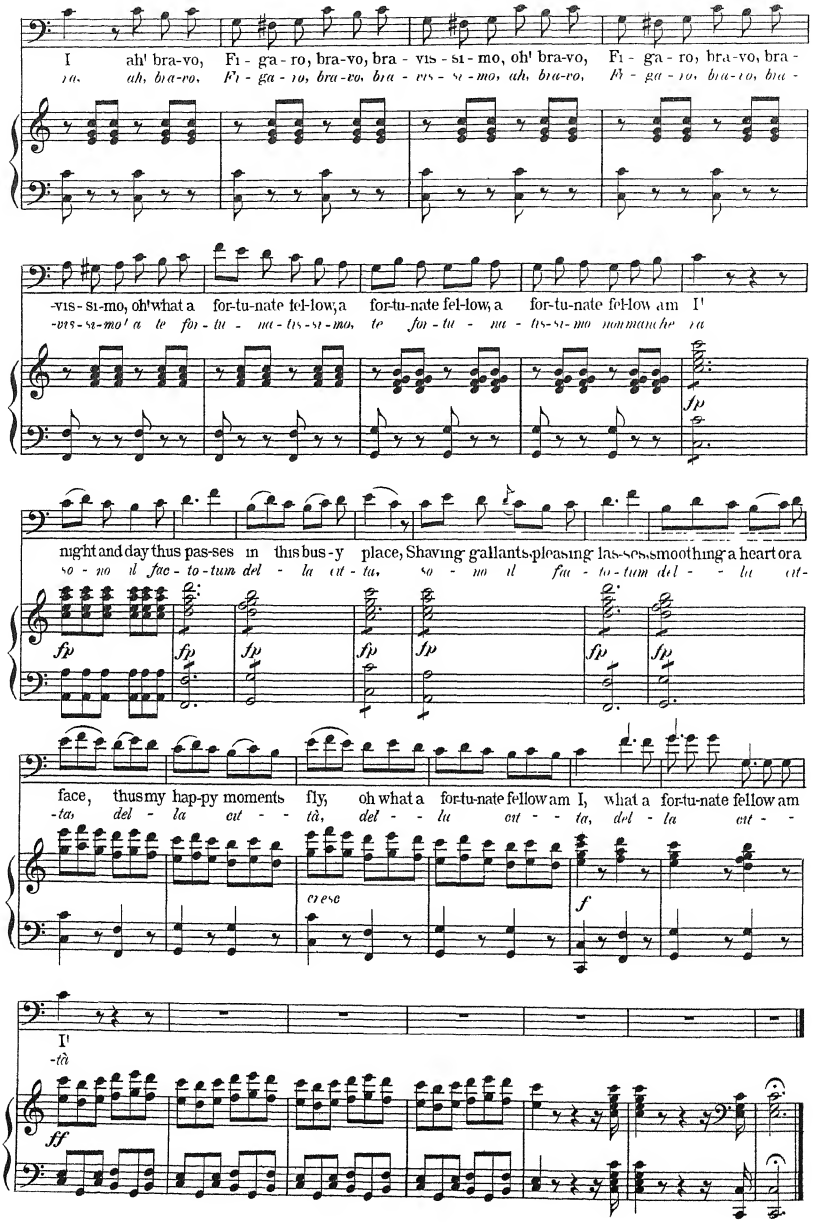

trade sirs, I could give aid sirs, and quick re-
cov - er each sigh - ing lov - er, and quick re - cov - er la la la
la la each sigh-ing lov - er la la la la la la!
p dolce
All say I'm the dan - dy, clev - er and han - dy, al - ways in de-
mand both night and day, both night and day, both night and day


Ev'-ry one call - ing me,
Tut - ti mi chie - do - no,
pull-ing and haul - ing me
tut - ti mi to - glio - no,
Young lads and las-ses,
don - ne, ra - gaz-zi,
doat-ing old as - ses,
vec-chie, fan - cul - le,
some want-ing shav-ing,
qua la par - ruc - ca,
or in love rav - ing,
pres-to la bar - ba,
Quick! come and dress me,
qua la can - giug - na,
a Bil - let doux, bless me!
pres - to il bi - glietto,
Ev'-ry one call - ing, one pull-ing and
tut - ti mi chie - do - no, tut - ti mi


haul - ing me, want - ed by ev - ry one, here and there forc'd to run some want - ing
Io - glio - no, tut - ti mi chie - do - no, tut - ti mi Io - glio - no qua la par -
cresc
shav-ing or in love rav - ing, ev - ry one call - ing me, Here! Fi - ga-ro!
luc - ca, la bar - ba pres - to il bi - glietto, Fi - ga - ro,
f
Fi - ga-ro! Fi-ga-ro, Fi-ga-ro, Fi-ga-ro, Fi-ga-ro, Fi-ga-ro, Fi-ga-ro,
Fi - ga-ro, Fi-ga-ro, Fi-ga-ro, Fi-ga-ro, Fi-ga-ro, Fi-ga-ro, Fi-ga-ro,
Fi-ga-ro, Oh! zounds what a bawl - ing, con - fu - sion and call - ing, whilst
Fi-ga-ro! O - me, o - mè! che fu - ria, o - mè! che
ff
squall-ing La - dies, dear La - dies, Gen - tle - men pray, To each in your
fol - la, un al - tra vol - ta! per ca - ri - tà, per ca - ri -


turn I've some - thing to say! La - dies, dear La - dies, Gen-tle-men
tu, per ca - - - ri - - - ta! ma al - la vol - ta, ma al - la
p
pray, to each in your turn I have some-thing to say!
vol - ta, ma al - la vol - - - ta, per ca - ri - ta!
dim
pp
Fi - ga-ro! I'm here!
Fi - ga-ro! son qua,
Fi - ga-ro! oh dear Fi - ga - ro here, Fi - ga-ro
Fi - ga-ro! son quà, Fi - ga - ro quà, Fi - ga-ro
there, Fi-ga-ro what, Fi-ga-ro where, Fi-ga-ro high, Fi-ga-ro low, Fi-ga-ro
la, Fi-ga-ro quà, Fi-ga-ro là, Fi-ga-ro su, Fi-ga-ro giu, Fi-ga-ro


come, Fi - ga - ro go, thus like a shut-tle-cock struck to and fro, be-tween lov-ers and
Si, Fi - ga - ro gio, pron-to, pron- tis - si - mo son come un ful-mi - ne, so - no il fac -
cus - to-mers fly-ing I go, struck to and flo' fly-ing I go, struck to and
to - tum del-la cit - ta, del - la cit - ta, del-la cit - ta, del - la cit -
cresc
fro, fly-ing I go
-ta, del - la cit - ta'
f
dim
Più mosso.
Ah! bra-vo, Fi - ga - ro, bra vo, bra - vi - si-mo, ah! bra-vo, Fi - ga - ro, bra-vo, bra -
Ah, bra-vo, Fi - ga - ro, bra-vo, bra - vis - si-mo' ah, bra-vo, Fi - ga - ro, bra-vo, bra -
p
-vi - si-mo, O what a for-tu-nate fel-low; a for-tu-nate fel-low, a for-tu-nate fel-low am
vis - si-mo' a te for - tu - na - tis - si-mo, te for - tu - na - tis-si-mo - nowmauche -

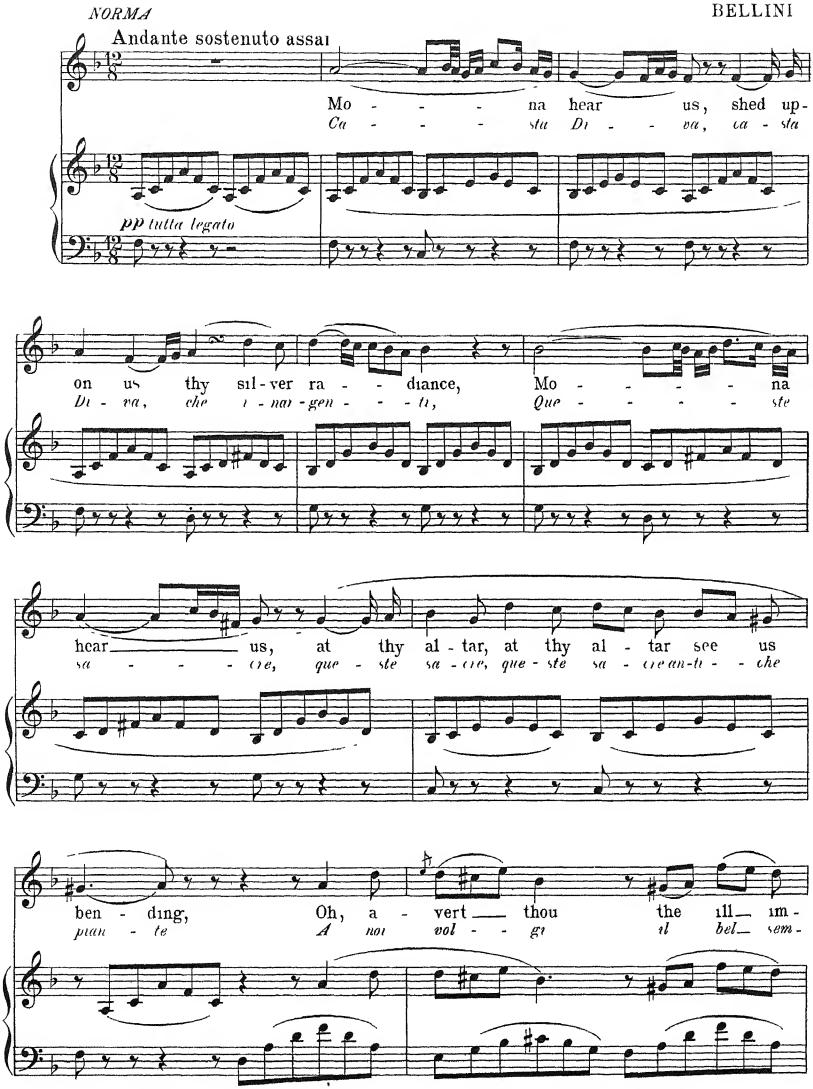

I ah! bra-vo, Fi - ga - ro, bra-vo, bra - vis - si - mo, oh! bra-vo, Fi - ga - ro, bra-vo, bra -
-vis - si-mo, oh! what a for-tu-nate fel-low, a for-tu-nate fel-low, a for-tu-nate fel-low am I!
night and day thus pas-ses in this bus-y place, Shaving gallants pleasing lasses smoothing a heart or a
face, thus my hap-py moments fly, oh what a for-tu-nate fellow am I, what a for-tu-nate fellow am
I!

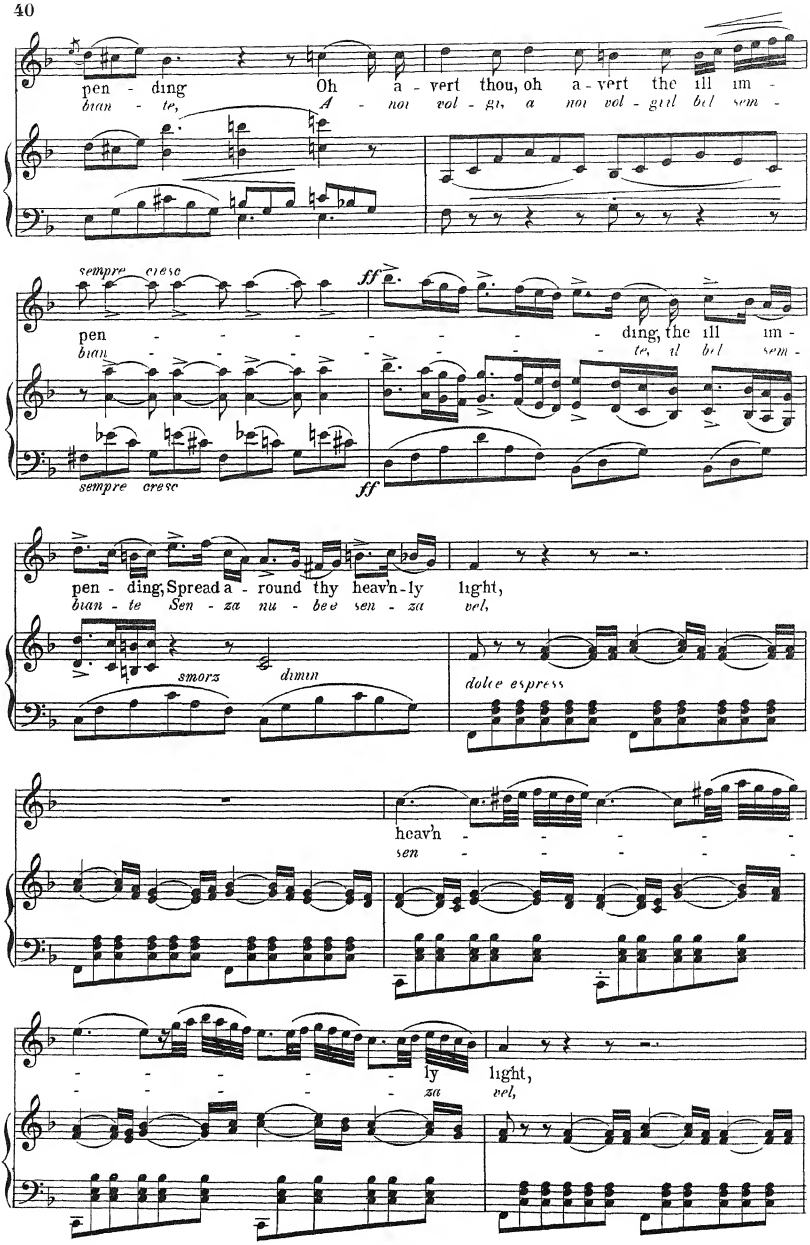
Gentle Goddess.

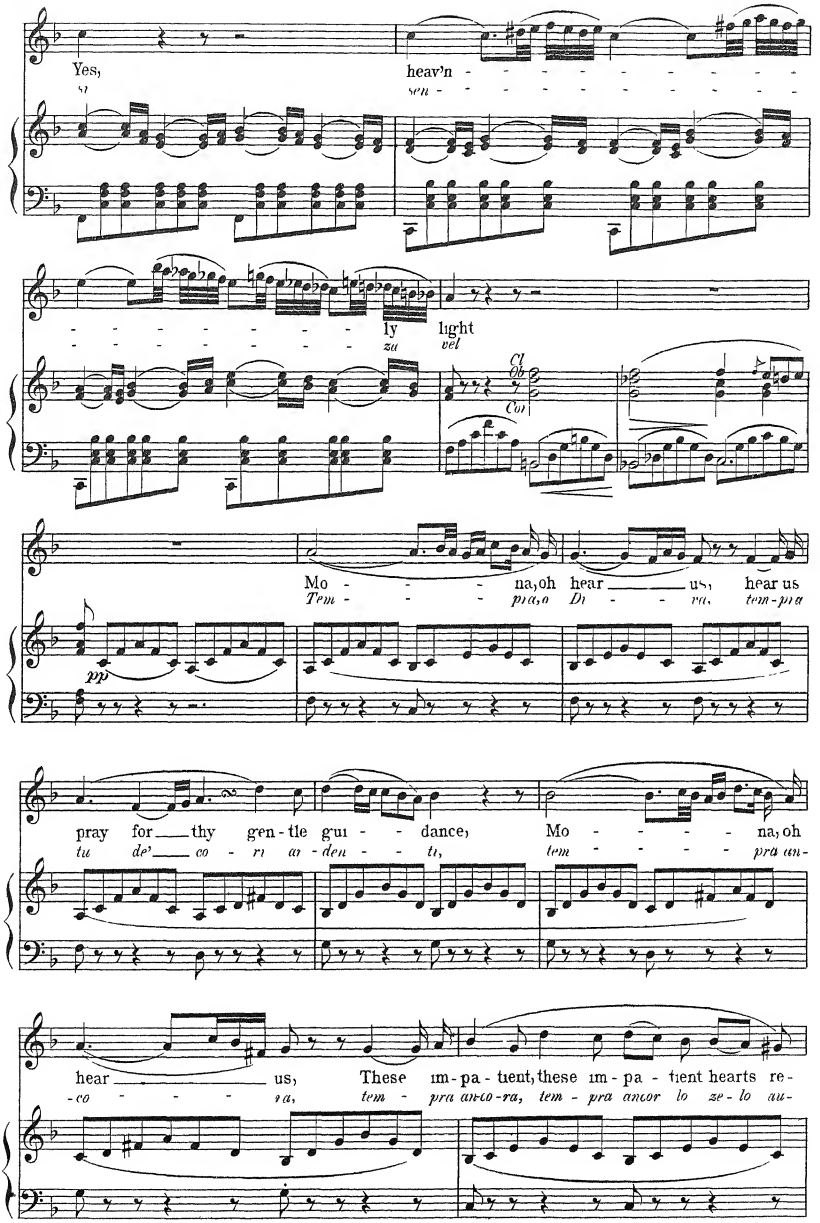
CAVATINA

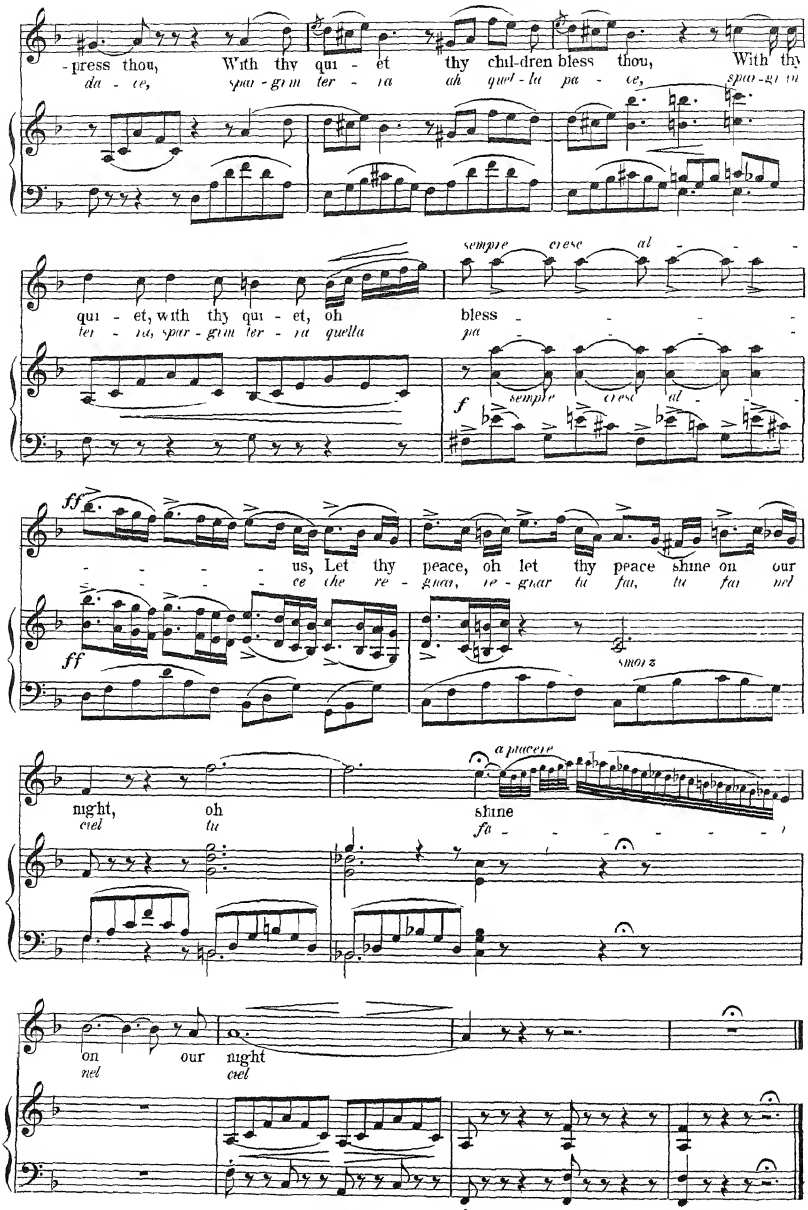
from **NORMA**

NORMA BELLINI




pen - ding Oh a - vert thou, oh a - vert the ill im -
bian - te, A - noi vol - gi, a noi vol - gui bel sem -
sempre cresc
ff
pen - ding, the ill im -
bian - te, il bel sem -
sempre cresc
ff
pen - ding; Spread a - round thy heav'n-ly light,
bian - te Sen - za nu - bee sen - za vel,
smorz
dimin
dolce espress
heav'n -
sen -
ly light,
za vel,


Yes,
heav'n
ly
light
Mo - - - na, oh hear us, hear us
pp
pray for thy gen - tle gui - - dance,
Mo - - - - na, oh
hear us,
These im - pa - tient, these im - pa - tient hearts re-


-press thou, With thy qui - et thy chil-dren bless thou, With thy
da - ce, spa - grim ter - ra ah quel - la pa - ce, spa - gri ter
qui - et, with thy qui - et, oh bless
ter - ra, spar - grim ter - ra quella pa
semple cresc al
f semple cresc al
us, Let thy peace, oh let thy peace shine on our
ce che re - gnar, re - gnar tu fai, tu fai nel
ff
ff
smorz
ng'ht, oh shine
ciel tu
a piacere
fa
on our night
nel ciel

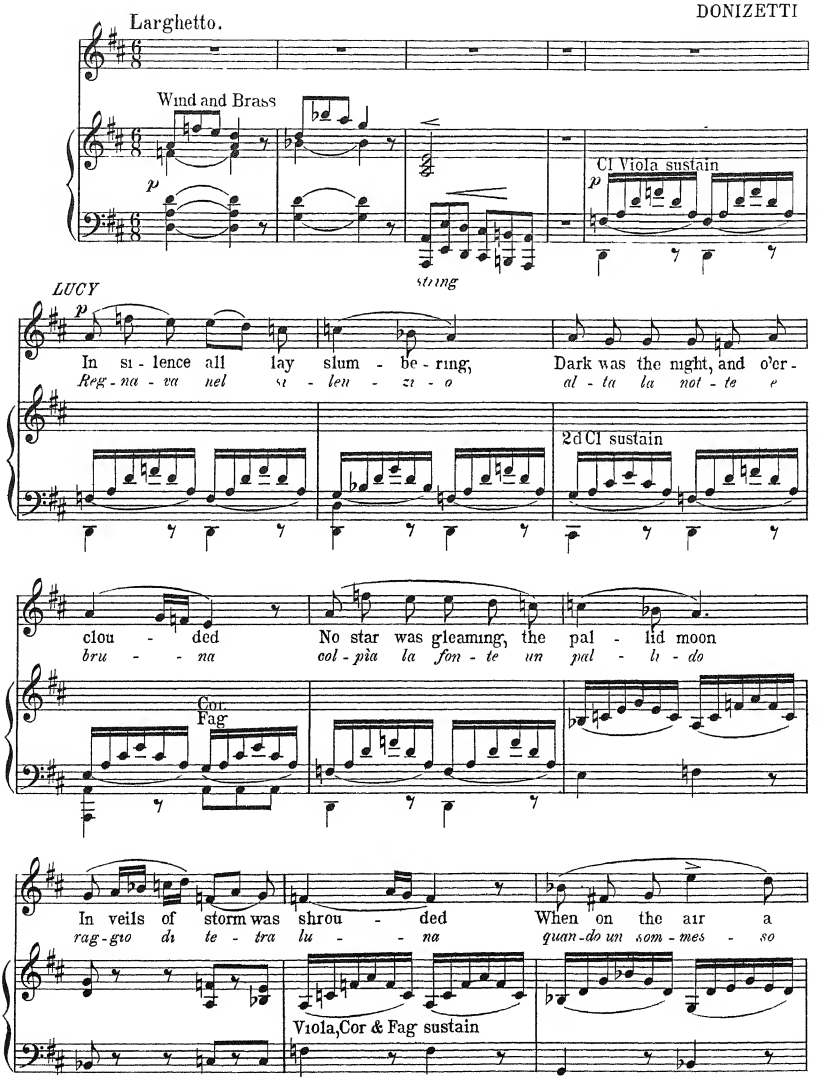
In Silence All Lay Slumbering.

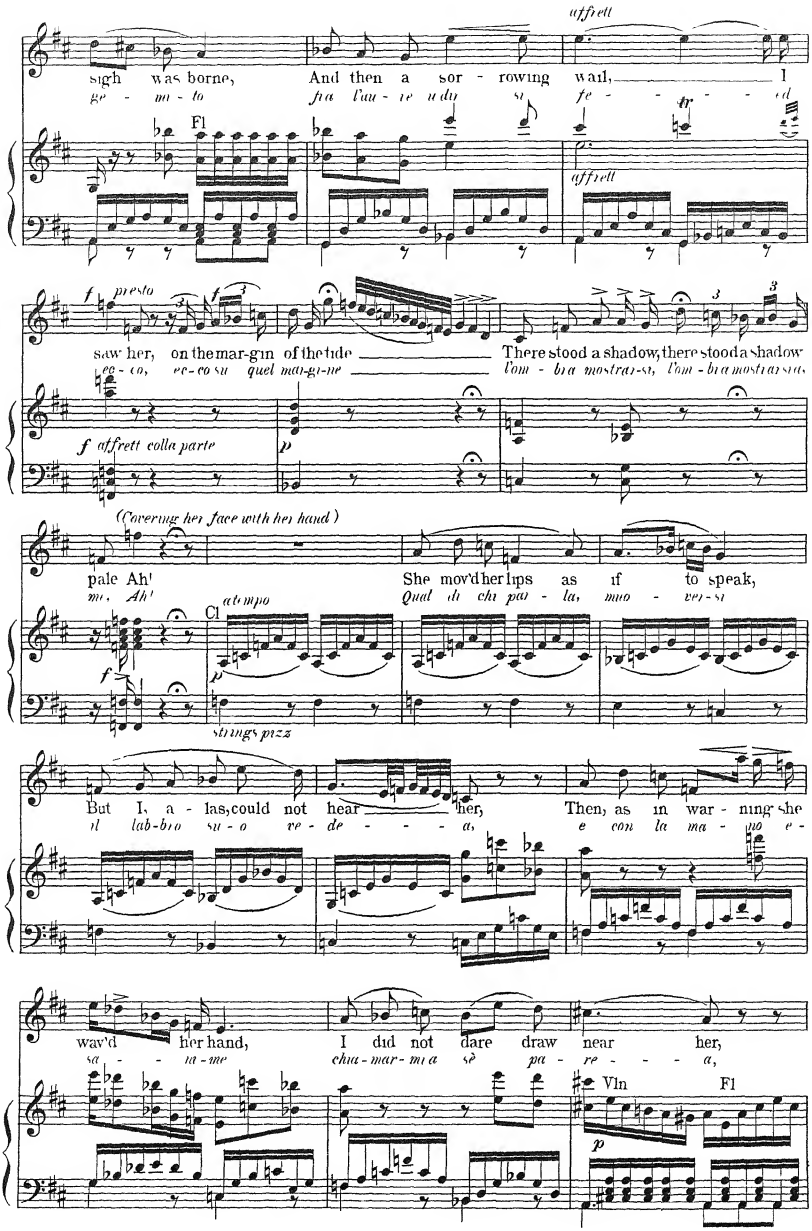
CAVATINA

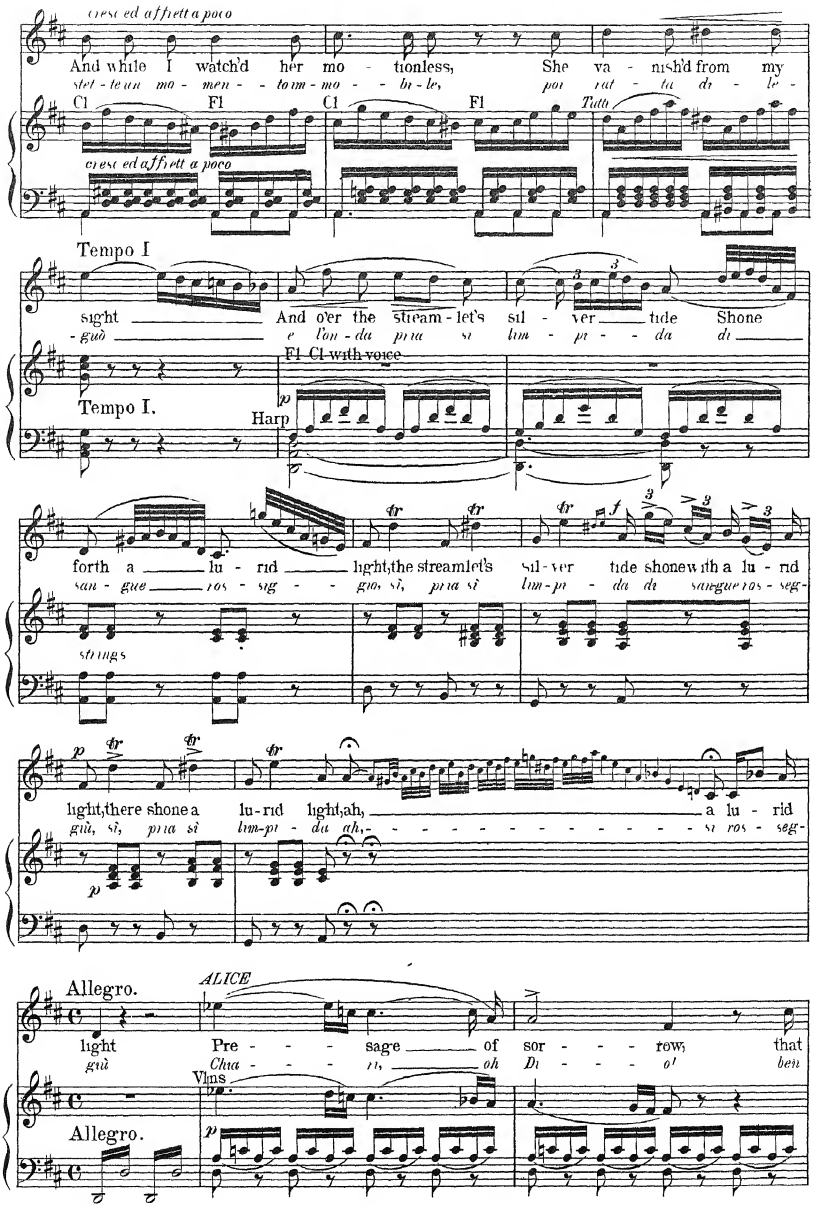
from

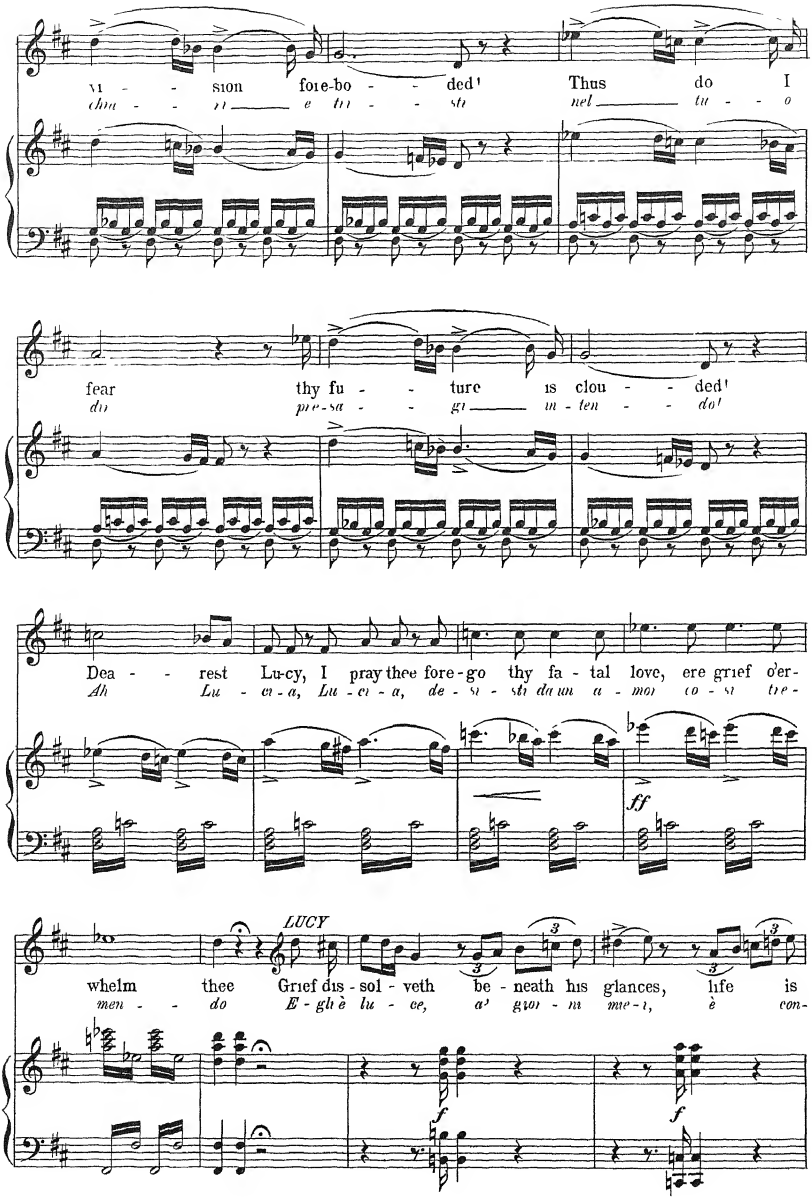
Lucia di Lammermoor

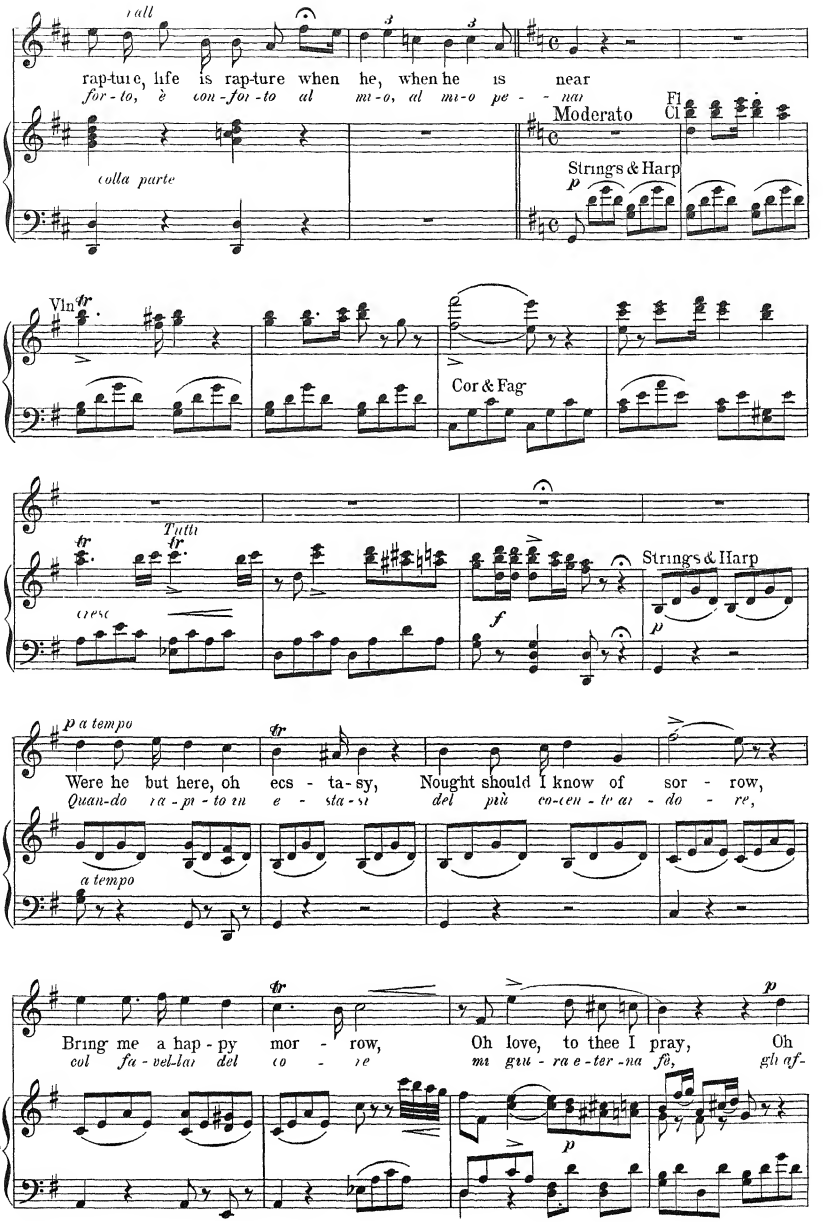
DONIZETTI

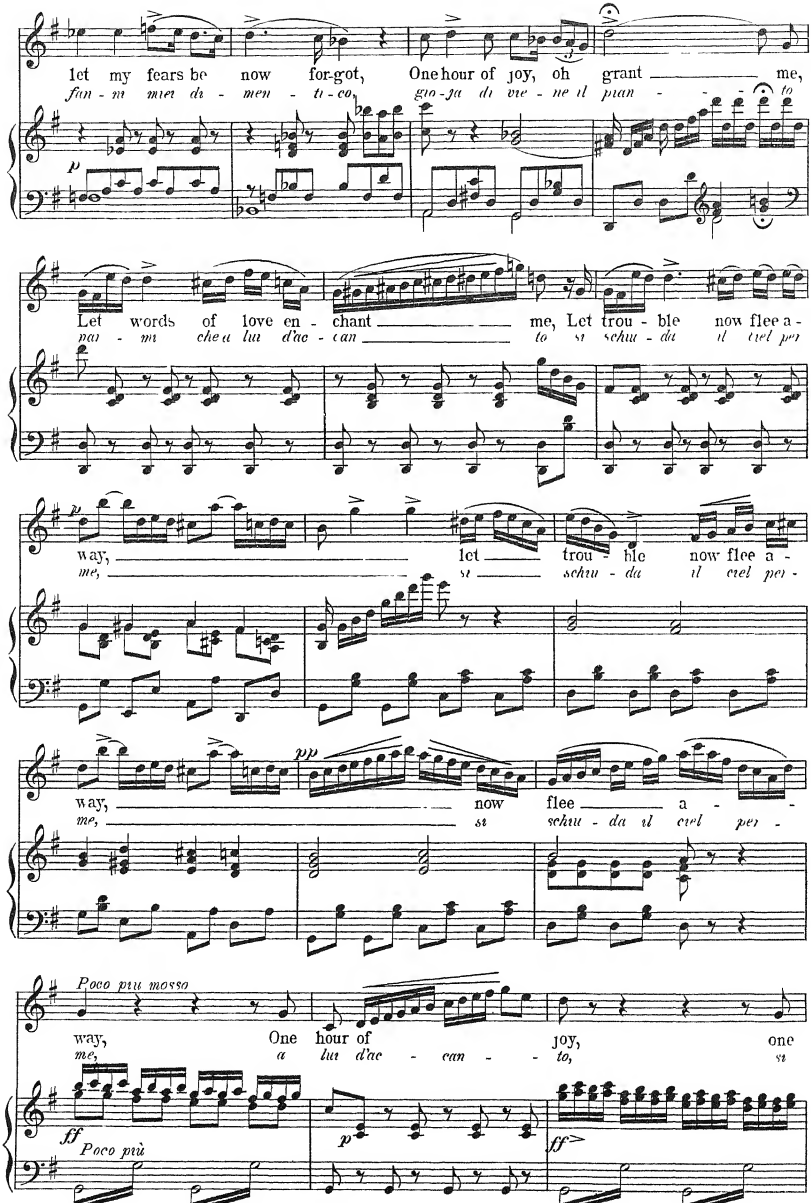



affrett
sigh was borne, And then a sor - rowing wail, I
ge - mi - to fra l'au - re u dir si fe - - - - - ri
Fl
affrett
f presto
saw her, on the mar-gin of the tide There stood a shadow, there stood a shadow
ve - co, ve - co su quel mar-gi-ne l'om - bra mostrassi, l'om - bra mostrassi,
f affrett colla parte
p
(Covering her face with her hand)
pale Ah! She mov'd her lips as if to speak,
mo. Ah! Qual di chi par - la, muo - ver - si
Cl
a tempo
f
p
strings pizz
But I, a - las, could not hear her, Then, as in war - ning she
il lab-bro su - o ve - de - - - a, e con la ma - no e -
wav'd her hand, I did not dare draw near her,
sa - - - ta - me cha - mar - mi a sé pa - re - - - a,
Vln
Fl
p


cresc ed affrett a poco
And while I watch'd her mo - tionless, She va - nish'd from my
stet - te un mo - men - to im - mo - bi - le, poi rat - ta di - le -
Cl Fl Cl Fl Tutti
cresc ed affrett a poco
Tempo I
sight And o'er the stream - let's sil - ver tide Shone
- guò e l'on - da pria si lim - pi - da di
Fl Cl with voice
Tempo I.
Harp
forth a lu - rid light, the streamlet's sil - ver tide shone with a lu - rid
san - gue ros - sig - gio si, pria si lim - pi - da di sanguei ros - seg -
strings
light, there shone a lu - rid light, ah, a lu - rid
guì, si, pria si lim - pi - da ah, si ros - seg -
Allegro.
ALICE
light Pre - sage of sor - row, that
guà Cha - ri, oh Di - o! ben
Vlns
Allegro.


vi - sion fore-bo - ded! Thus do I
fear thy fu - ture is clou - ded!
Dea - rest Lu-cy, I pray thee fore-go thy fa - tal love, ere grief o'er-
ff
LUCY
whelm thee Grief dis - sol - veth be - neath his glances, life is
f
f


rall
rap-ture, life is rap-ture when he, when he is near
for-to, è con-for-to al mi-o, al mi-o pe-nar
Moderato
Fl
Cl
Strings & Harp
colla parte
Vln
Cor & Fag
Tutti
Strings & Harp
cresc
p a tempo
Were he but here, oh ecs-ta-sy, Nought should I know of sor-row,
Quan-do ra-pi-to in e-sta-si del più co-ceu-tr ar-do-re,
a tempo
Bring me a hap-py mor-row, Oh love, to thee I pray, Oh
col fa-vel-lar del o-re mi gra-ra e-ter-na fè, gli af-


let my fears be now for-got, One hour of joy, oh grant me,
fan - mi met di - men - ti - co, gio - ja di vie - ne il pian - to
p
Let words of love en - chant me, Let trou - ble now flee a -
pa - ro - le che a lui d'ac - can to si schiu - da il ciel per -
way, let trou - ble now flee a -
me, si schiu - da il ciel per -
pp
way, now flee a -
me, si schiu - da il ciel per -
Poco più mosso
way, One hour of joy, one
me, a lui d'ac - can - to, si
ff
Poco più
p
ff

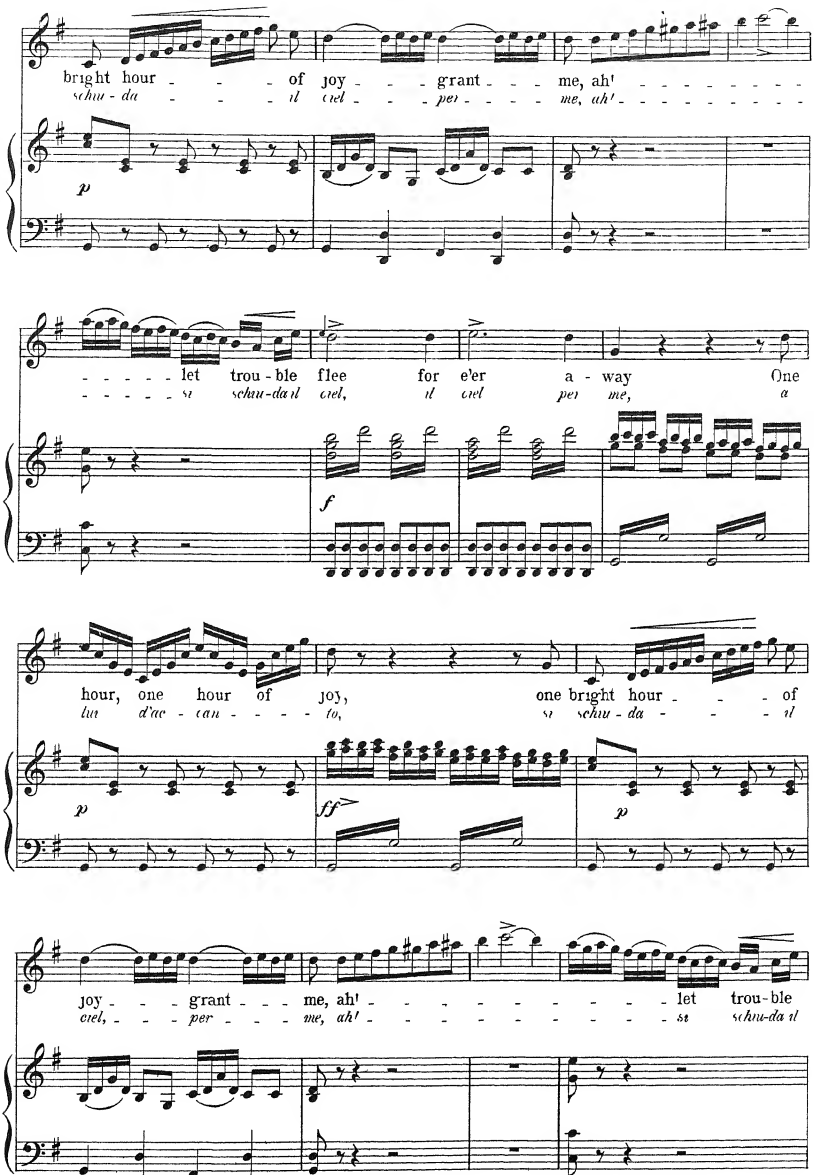
bright hour - - - of joy - - - grant - - - me, ah! - - - - - - - - - -
schiu - da - - - il ciel - - - per - - - - me, ah! - - - - - - - - - -

p

- - - - - let trou - ble flee for e'er a - way One
- - - - - si schiu-da il ciel, il ciel per me, a

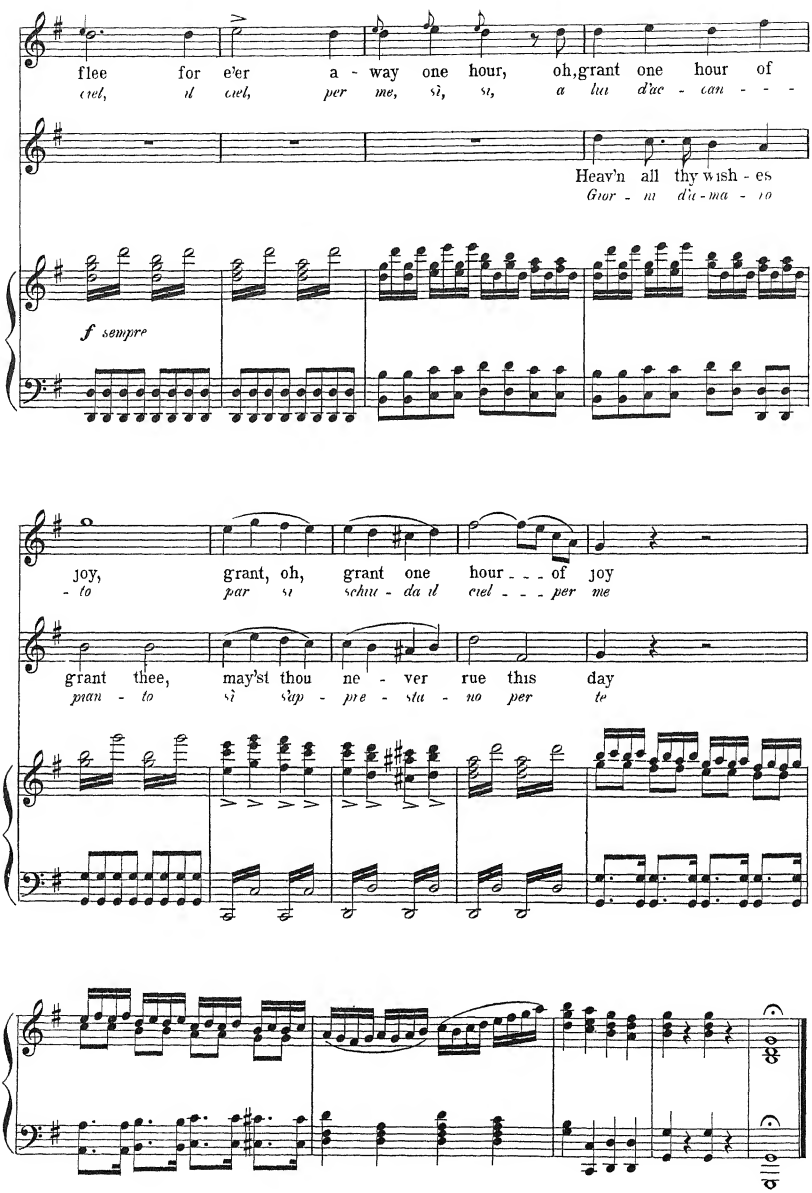
f

hour, one hour of joy, one bright hour - - - of
lui d'ac - can - - - - to, si schiu - da - - - il



p *ff* *p*

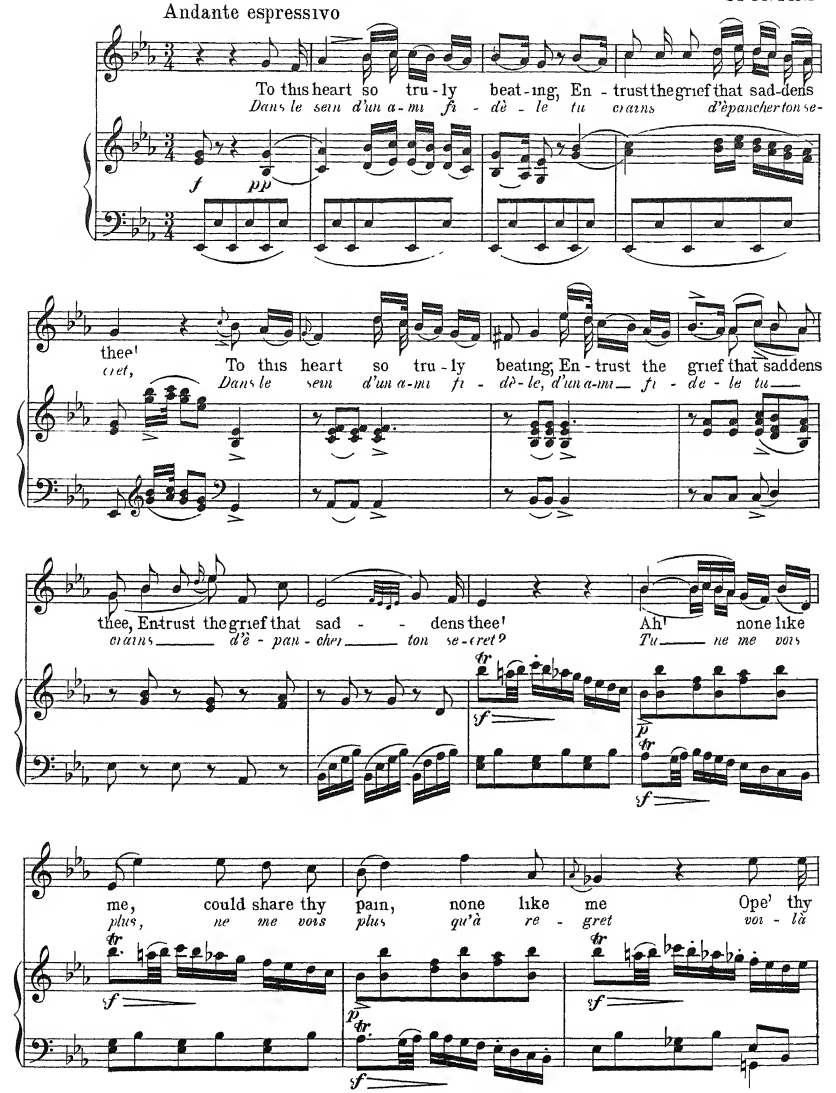
joy - - - grant - - - me, ah! - - - - - - - - - - - - let trou - ble
ciel, - - - per - - - me, ah! - - - - - - - - - - - - si schiu-da il

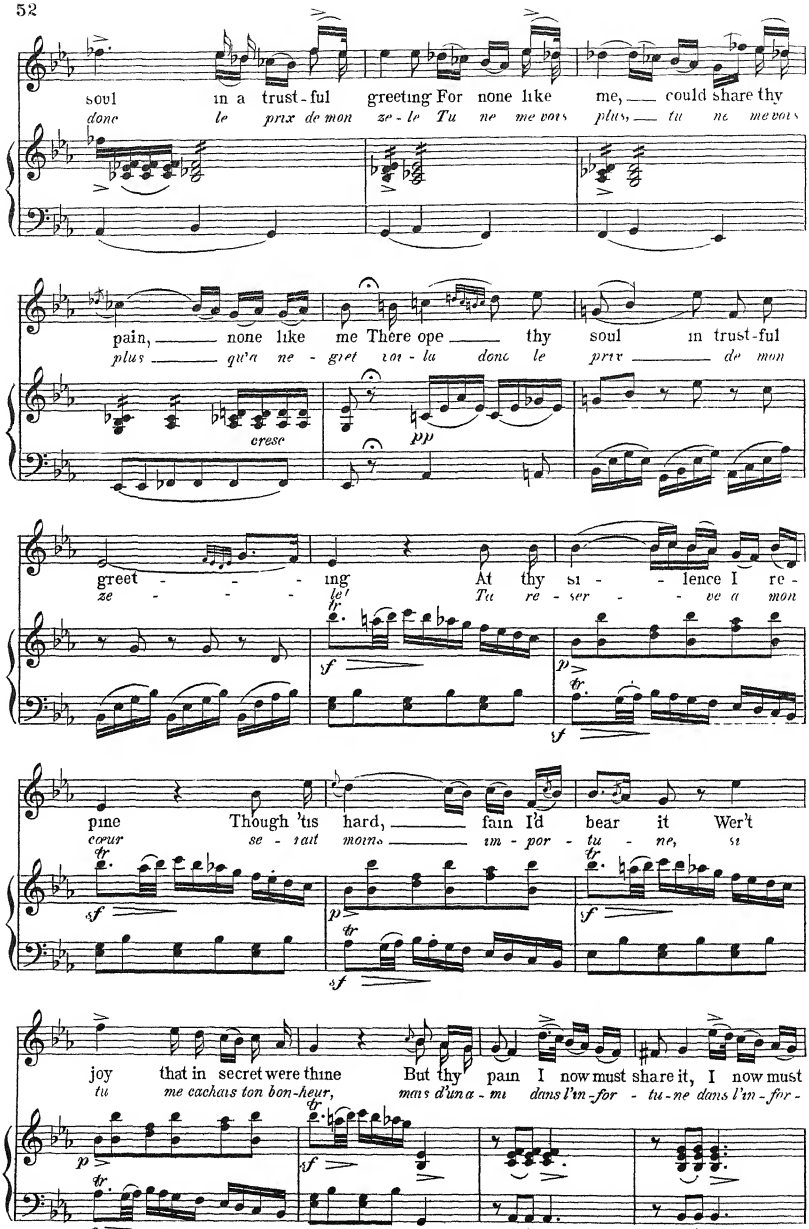

flee for e'er a - way one hour, oh, grant one hour of
Heav'n all thy wish - es
f sempre
joy, grant, oh, grant one hour - - - of joy
grant thee, may'st thou ne - ver rue this day

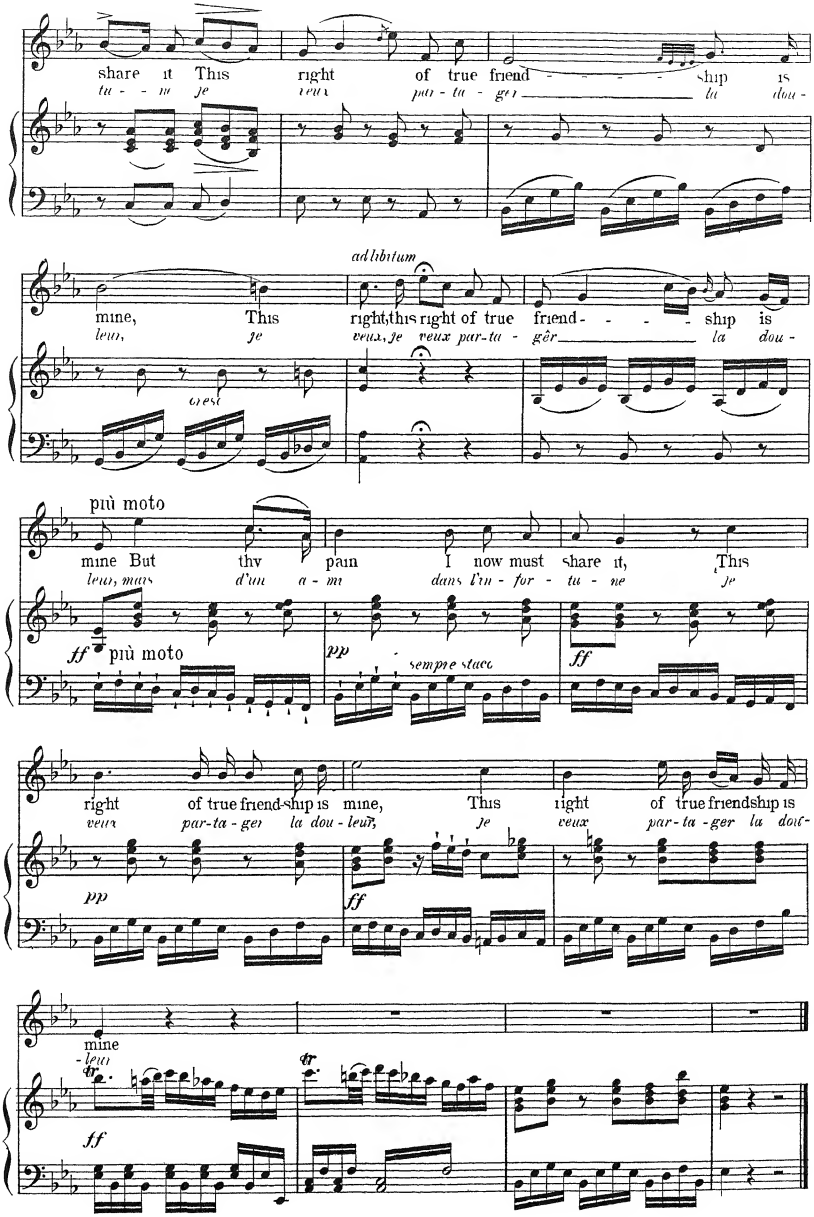
To This Heart So Truly Beating.

ARIA from LA VESTALE

SPONTINI




soul in a trust-ful greeting For none like me, could share thy
donc le prix de mon ze-le Tu ne me vois plus, tu ne me vois
pain, none like me There ope thy soul in trust-ful
plus qu'a ne - gret ton - la donc le prix de mon
cresc
pp
greet - - - ing At thy si - - lence I re -
ze - - - - le! Tu re - ser - - ve a mon
sf
p
sf
pine Though 'tis hard, fain I'd bear it Wer't
coeur se - rait moins im - por - tu - ne, si
sf
p
sf
sf
joy that in secret were thine But thy pain I now must share it, I now must
tu me cachais ton bon-heur, mais d'ici a - mi dans l'in-for - tu-ne dans l'in-for -
p
sf
sf

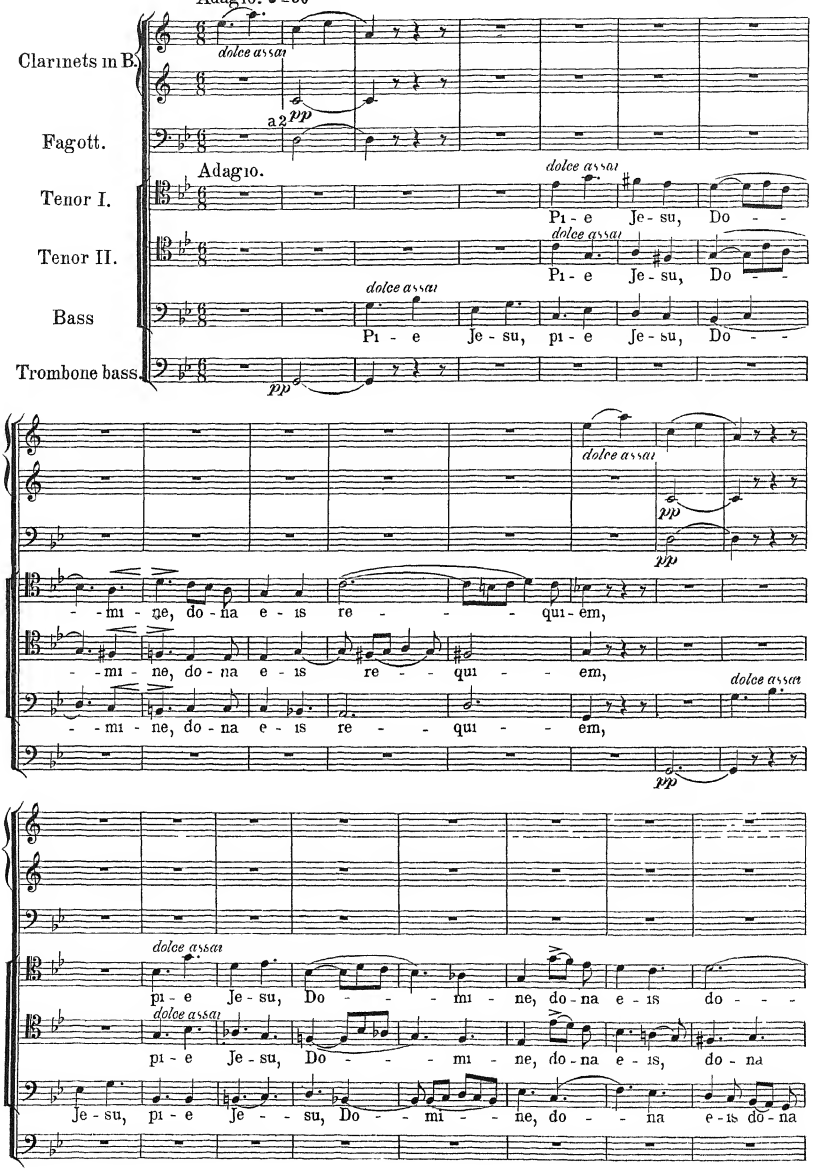

share it This right of true friend - - - - ship is
tu - - ne je veux par - ta - ger la dou -
ad libitum
mine, This right, this right of true friend - - - - ship is
leur, je veux, je veux par-ta - gêr la dou -
crest
più moto
mine But thy pain I now must share it, This
leur, mais d'un a - mi dans l'in - for - tu - ne je
ff più moto
pp sempre stacc
ff
right of true friend-ship is mine, This right of true friendship is
veux par-ta-ger la dou-leur, je veux par-ta-ger la dou-
pp
ff
mine
-leur
tr
ff

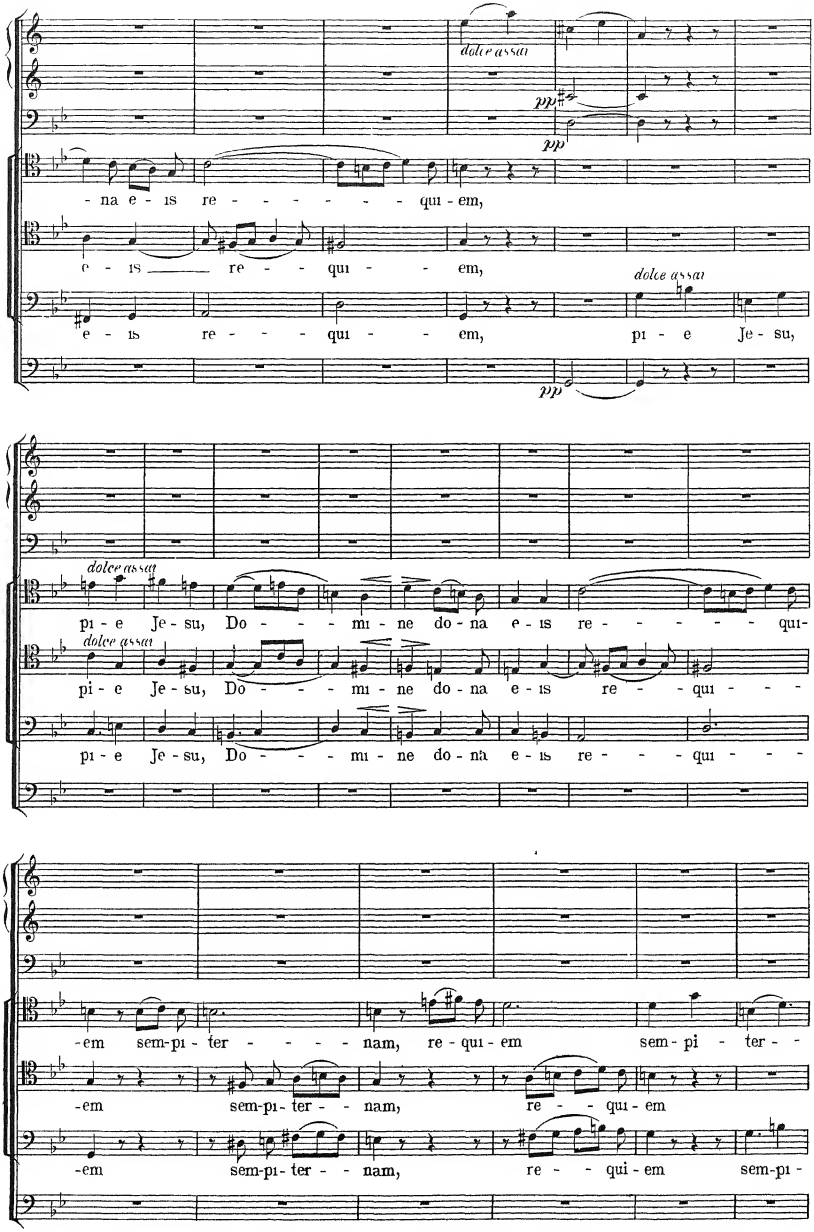
Pie Jesu.

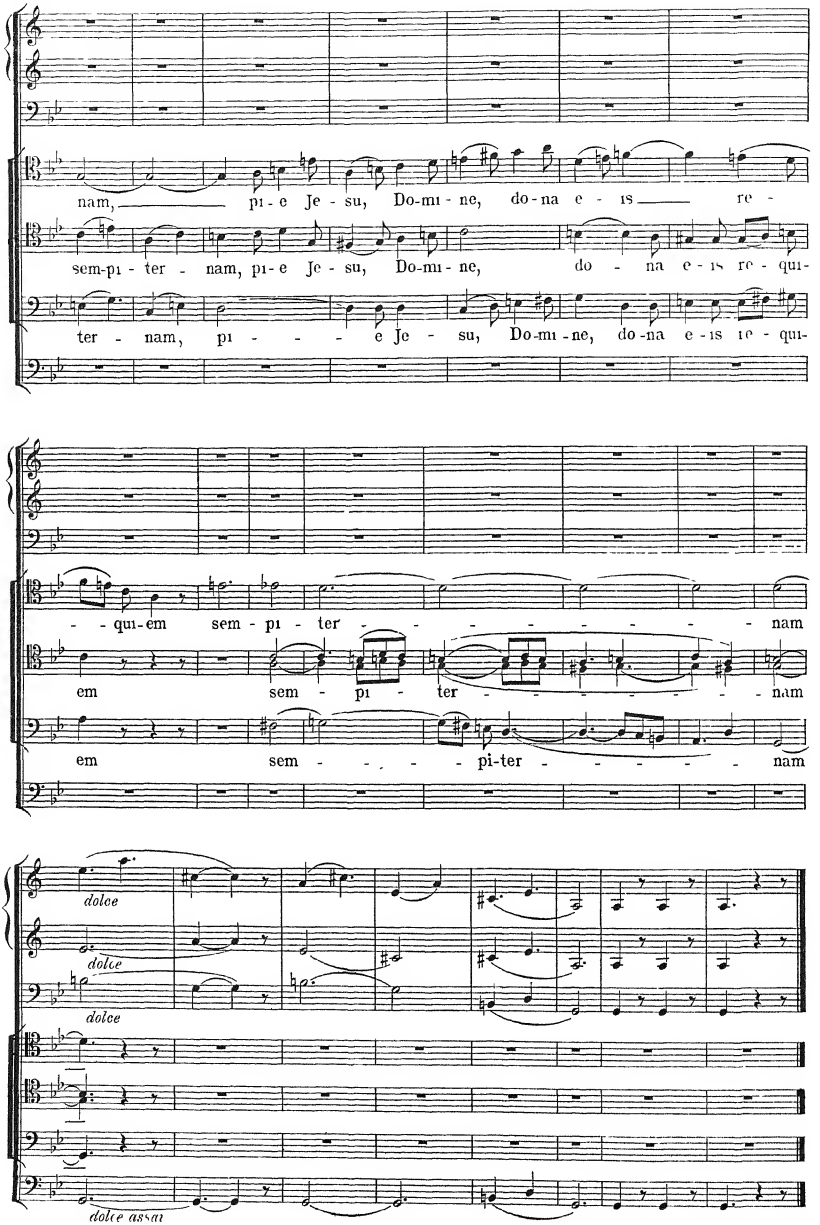
from the

REQUIEM FOR MENS VOICES

CHERUBINI



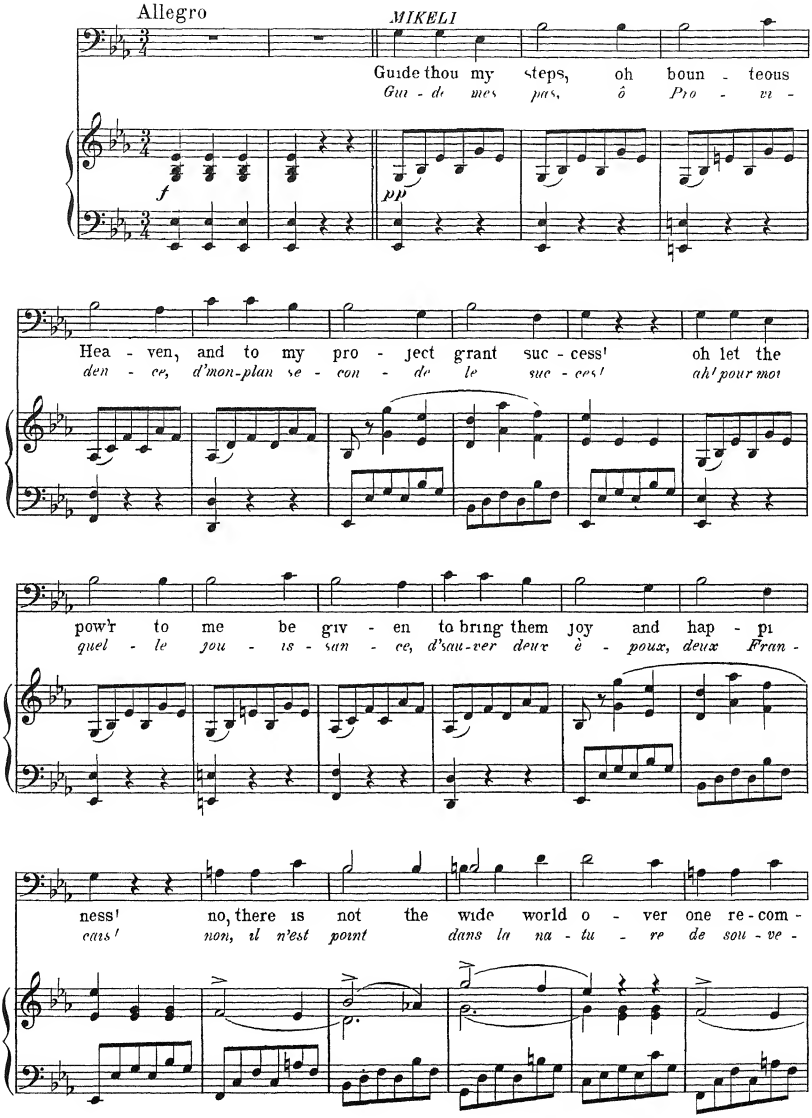

dolce assai
pp
pp
- na e - is re - - - - - - qui - em,
e - is re - - qui - - em,
e - is re - - qui - - em,
dolce assai
pi - e Je - su,
pp
dolce assai
pi - e Je - su, Do - - - mi - ne do - na e - is re - - - - - - qui-
dolce assai
pi - e Je - su, Do - - - mi - ne do - na e - is re - - qui - - -
pi - e Je - su, Do - - - mi - ne do - na e - is re - - - qui - - -
-em sem-pi - ter - - - - - nam, re - qui - em sem - pi - ter - -
-em sem-pi - ter - - nam, re - - qui - em
-em sem-pi - ter - - nam, re - - qui - em sem-pi -

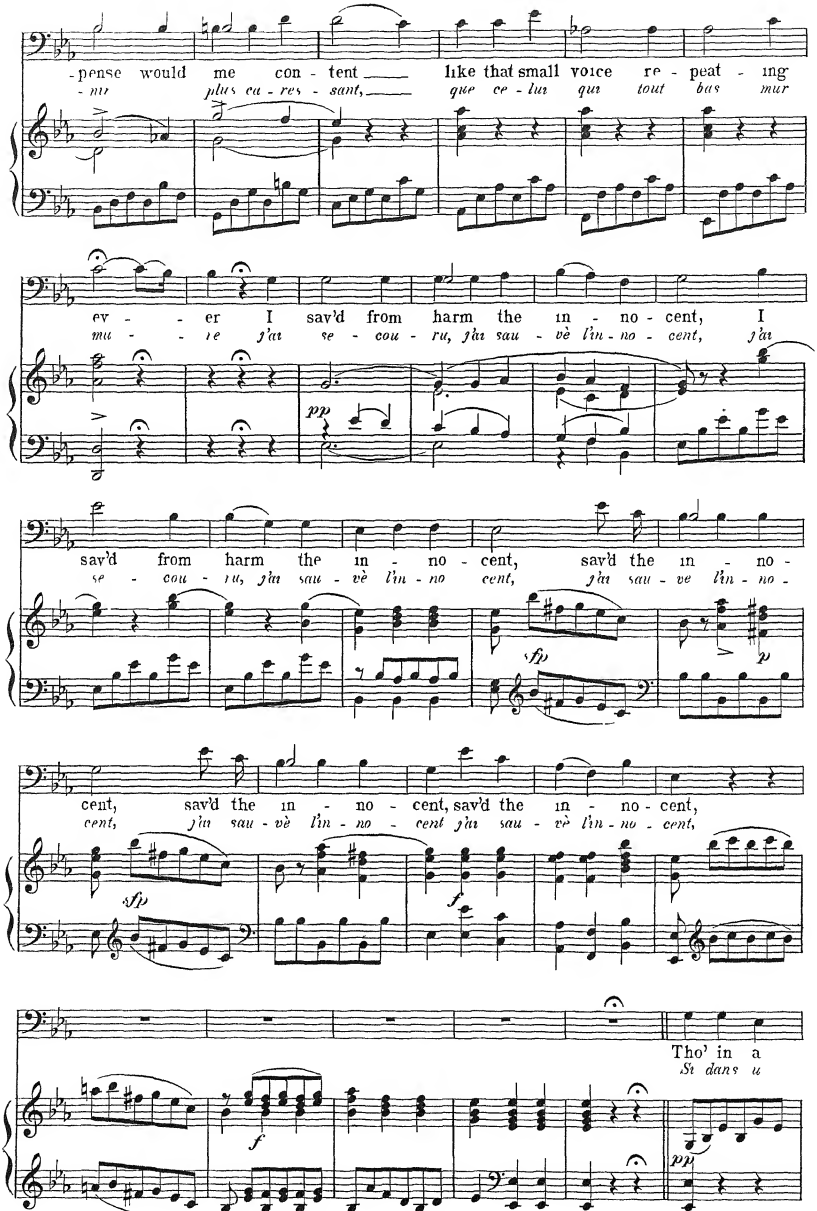

nam, pi-e Je-su, Do-mi-ne, do-na e-is re-
sem-pi-ter-nam, pi-e Je-su, Do-mi-ne, do-na e-is re-qui-
ter-nam, pi-e Je-su, Do-mi-ne, do-na e-is re-qui-
-qui-em sem-pi-ter-nam
em sem-pi-ter-nam
em sem-pi-ter-nam
dolce
dolce
dolce
dolce assai

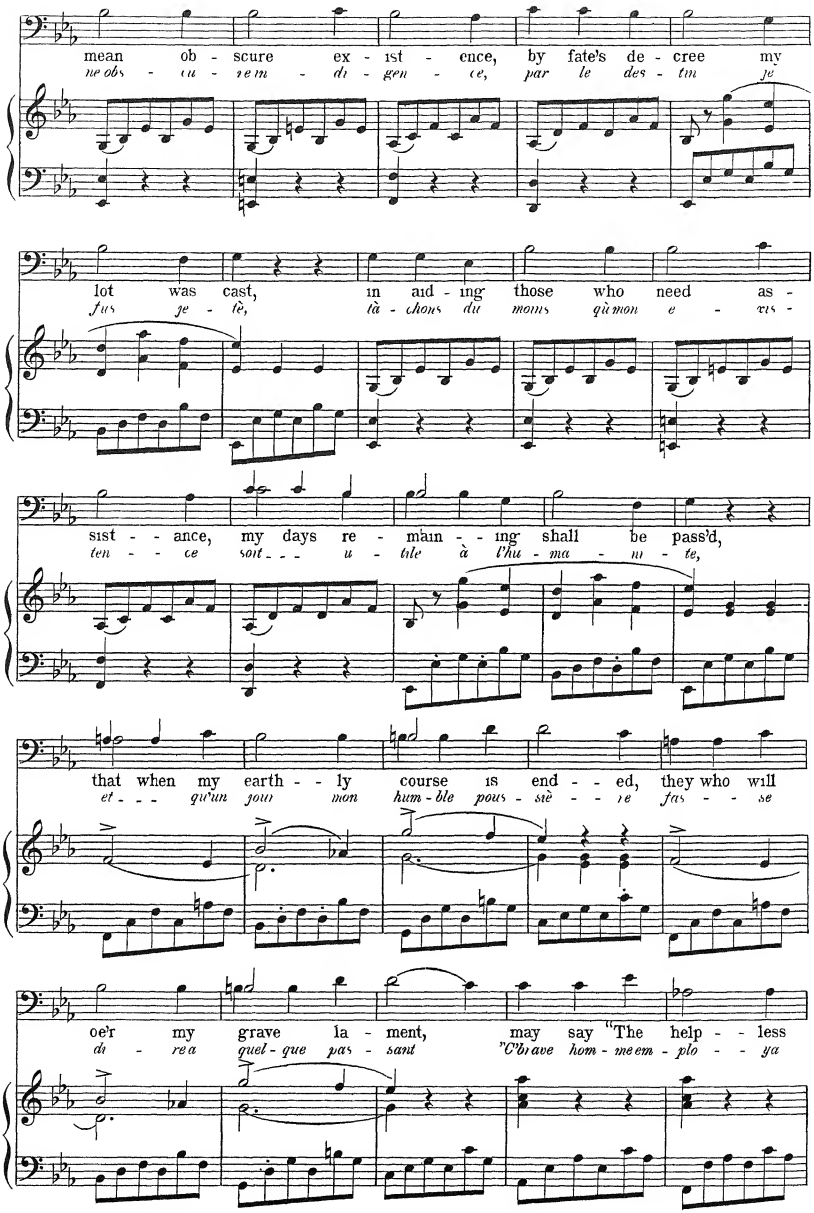
Guide Thou My Steps

ARIA
from the
WATER CARRIER

CHERUBINI




-pense would me con - tent Like that small voice re - peat - ing
- nir plus ca - res - sant, que ce - lui qui tout bas mur
ev - - er I sav'd from harm the in - no - cent, I
mu - - re j'ai se - cou - ru, j'ai sau - vé l'in - no - cent, j'ai
pp
sav'd from harm the in - no - cent, sav'd the in - no -
se - cou - ru, j'ai sau - vé l'in - no cent, j'ai sau - vé l'in - no -
sfp
p
cent, sav'd the in - no - cent, sav'd the in - no - cent,
cent, j'ai sau - vé l'in - no - cent j'ai sau - vé l'in - no - cent,
sfp
f
Tho' in a
Si dans u
f
pp


mean ob - scure ex - ist - ence, by fate's de - cree my
ne obs - cu - re m - di - gen - ce, par le des - tin je
lot was cast, in aid - ing those who need as -
fus je - tè, là - chons du moins qu'mon e - xis -
sist - - ance, my days re - main - - ing shall be pass'd,
ten - - ce soit - - - u - tile à l'hu - ma - ni - te,
that when my earth - - ly course is end - - ed, they who will
et - - - qu'un jour mon hum - ble pous - siè - re fas - - se
oe'r my grave la - ment, may say "The help - - less
di - rea quel - que pas - sant "C'brave hom - me em - plo - - ya

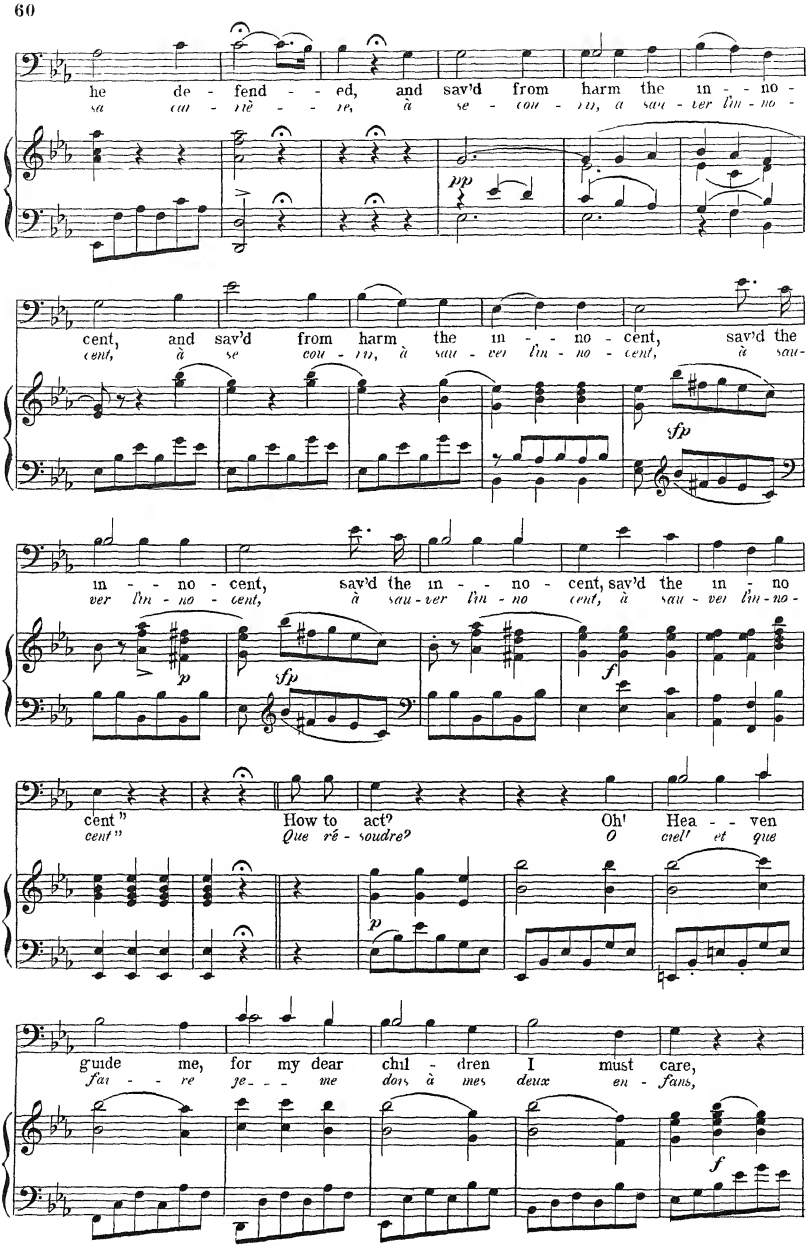
he de - fend - - ed, and sav'd from harm the in - - no -
sa car - riè - - re, à se - cou - rir, à sau - ver l'in - no -

cent, and sav'd from harm the in - - no - cent, sav'd the
cent, à se cou - rir, à sau - ver l'in - no - cent, à sau-

in - - no - cent, sav'd the in - - no - cent, sav'd the in - no
ver l'in - no - cent, à sau - ver l'in - no cent, à sau - ver l'in - no -

cent" How to act? Oh! Hea - - ven
cent" Que ré - soudre? O ciel! et que

guide me, for my dear chil - dren I must care,
fai - - re je - - - me dois à mes deux en - fans,



if some ill should now be - tide me, who would watch
je me dois à mon pau - vre pè - re? c'est à

p

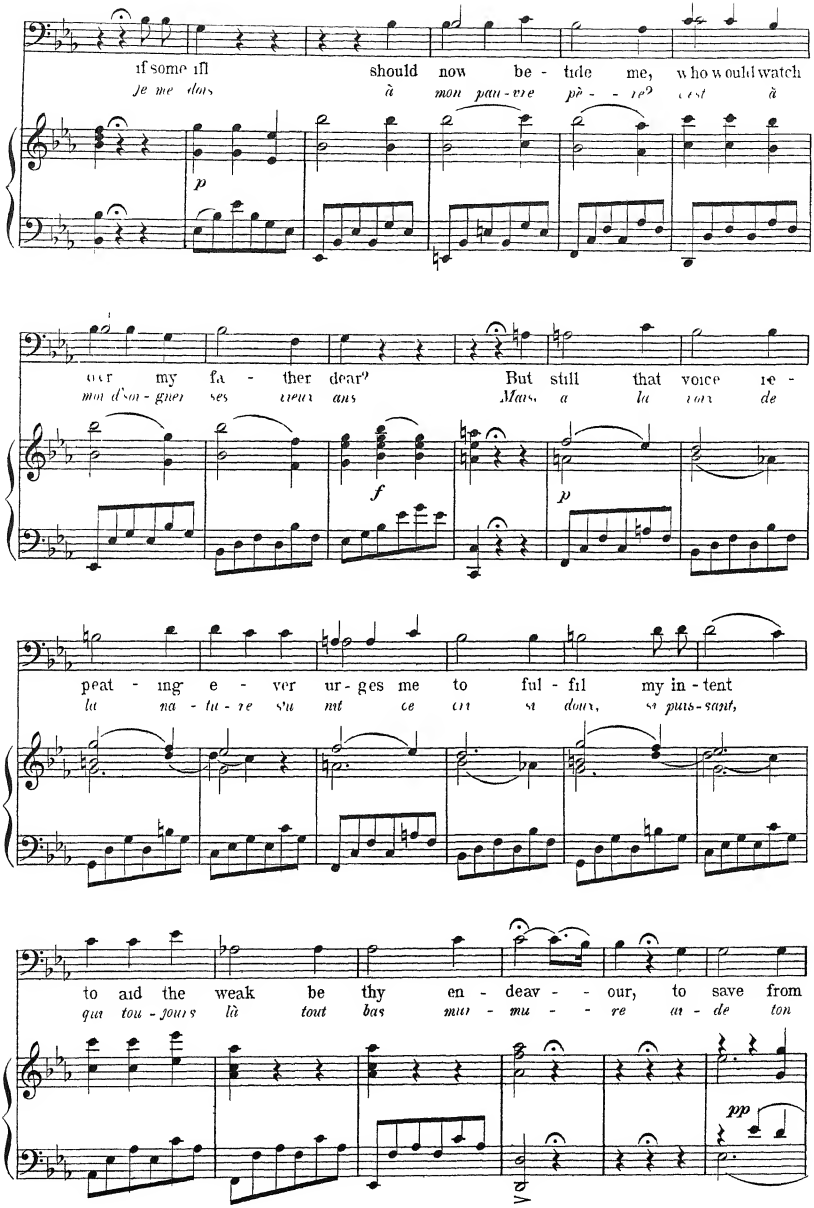
o'er my fa - ther dear? But still that voice re -
moi d'sor - gner ses vieux ans Mais, a la voix de

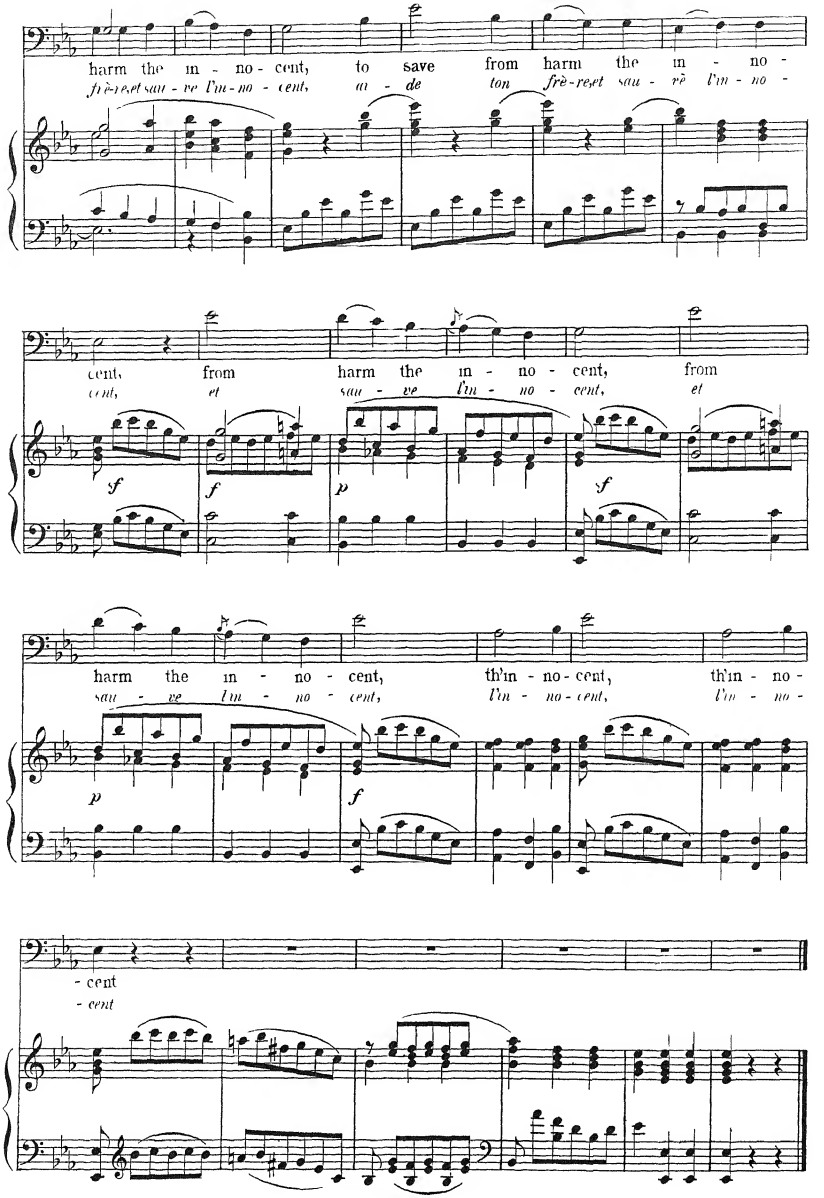
f p

peat - ing e - ver ur - ges me to ful - fil my in - tent
la na - tu - re s'u nit ce cri si doux, si puis - sant,

to aid the weak be thy en - deav - our, to save from
qui tou - jours là tout bas mur - mu - re ai - de ton

pp



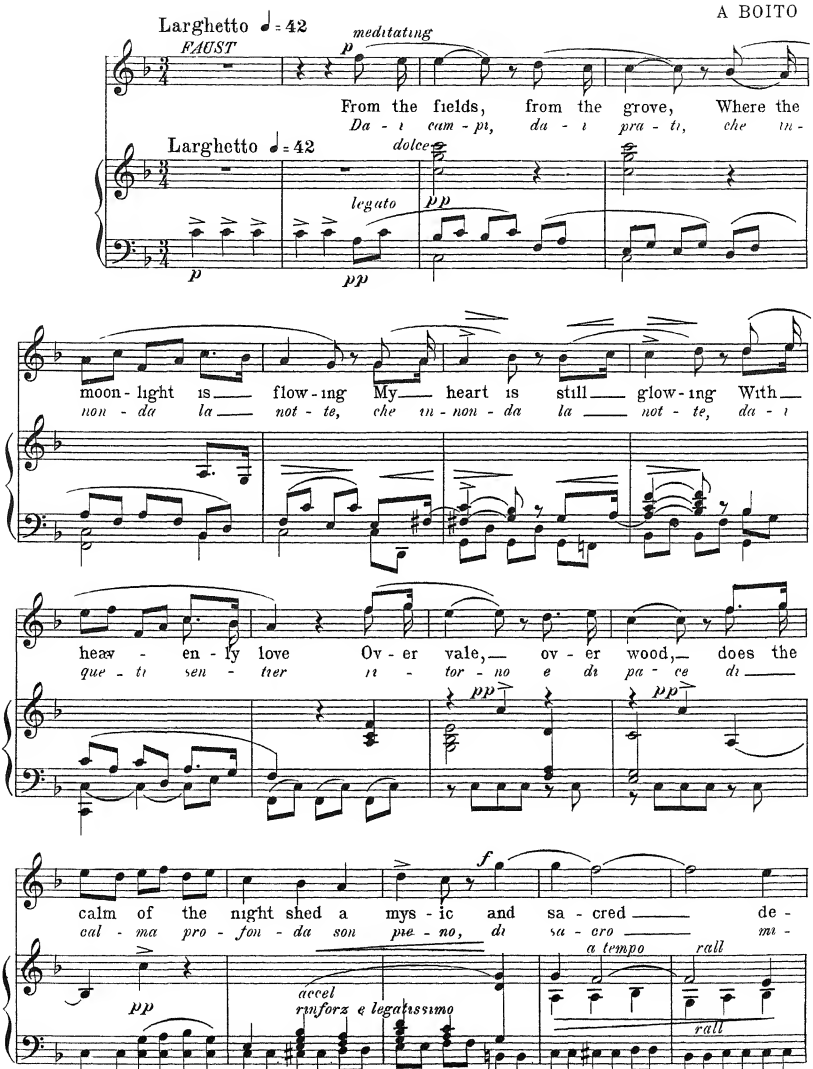

harm the in - no - cent, to save from harm the in - no -
frè-re,et sau - ve l'in-no - cent, a - de ton frè-re,et sau - vè l'in - no -
cent, from harm the in - no - cent, from
cent, et sau - ve l'in - no - cent, et
sf
f
p
sf
harm the in - no - cent, th'in - no - cent, th'in - no -
sau - ve l'in - no - cent, l'in - no - cent, l'in - no -
p
f
- cent
- cent

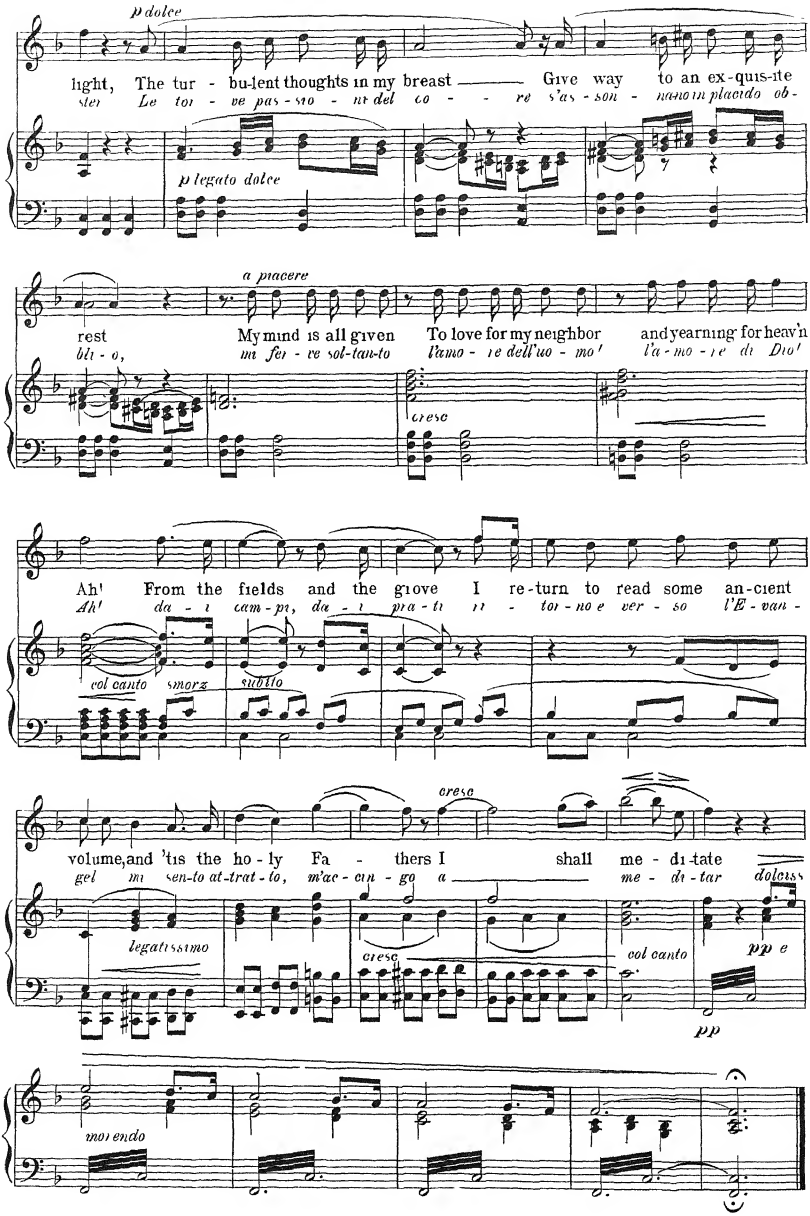
From The Fields, From The Grove.

AIR for TENOR

from "MEPHISTOPHELES"

A BOITO



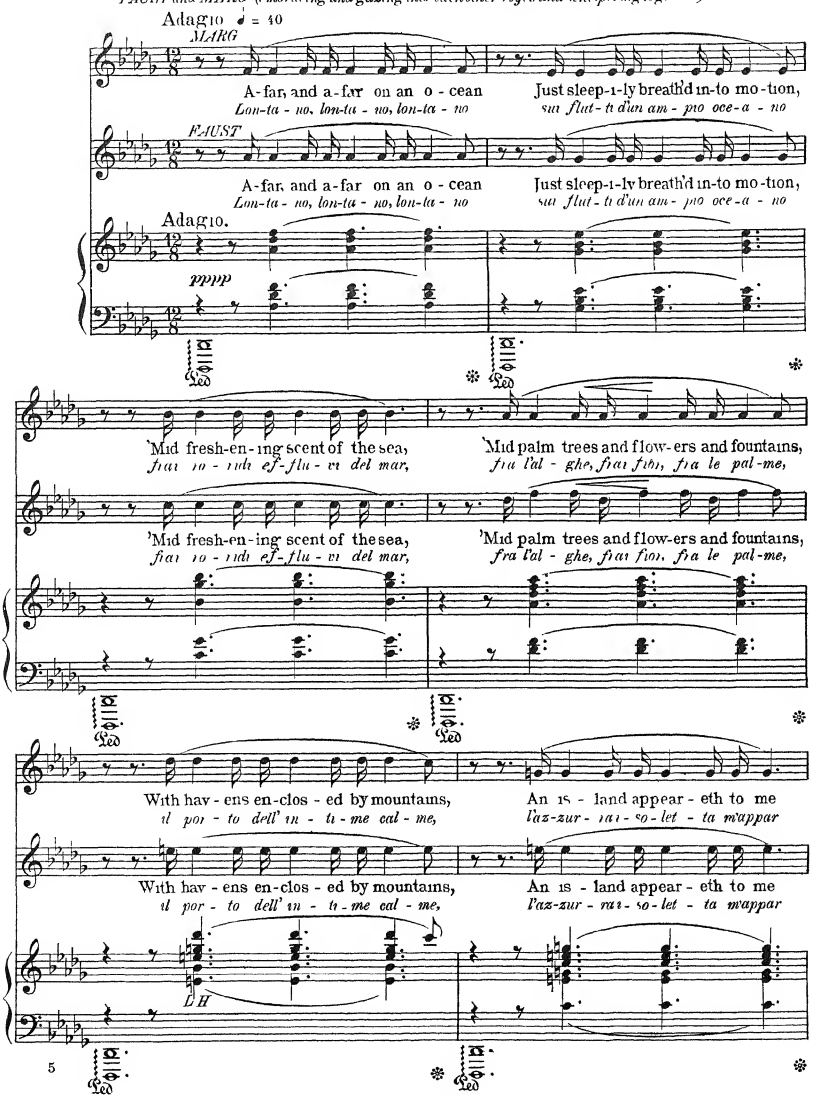

p dolce
light, The tur - bu-lent thoughts in my breast Give way to an ex-quis-ite
ster Le tor - ve pas - sio - ni del co - re s'as - son - nano in placido ob-
p legato dolce
a piacere
rest My mind is all given To love for my neighbor and yearning for heav'n
blì - o, mi fer - ve sol-tan-to l'amo - re dell'uo - mo' l'a - mo - re di Dio'
cresc
Ah! From the fields and the grove I re-turn to read some an-cient
Ah! da - i cam - pi, da - i pra - ti ri - tor - no e ver - so l'E - van -
col canto smorz sicillo
cresc
volume, and 'tis the ho - ly Fa - thers I shall me - di-tate
gel mi sen-to at-trat - to, m'ac - cin - go a me - di-tar dolciss
legatissimo
cresc
col canto
pp e
pp
morendo

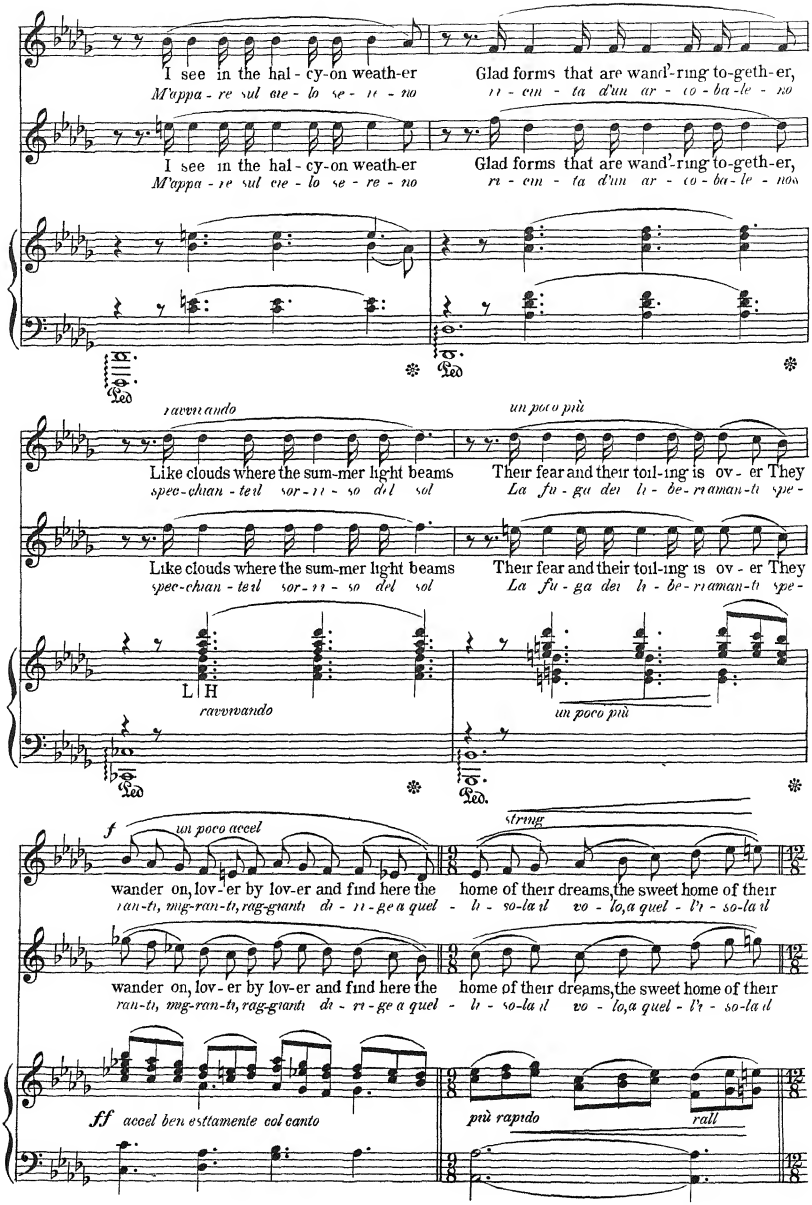
Afar And Afar On An Ocean.

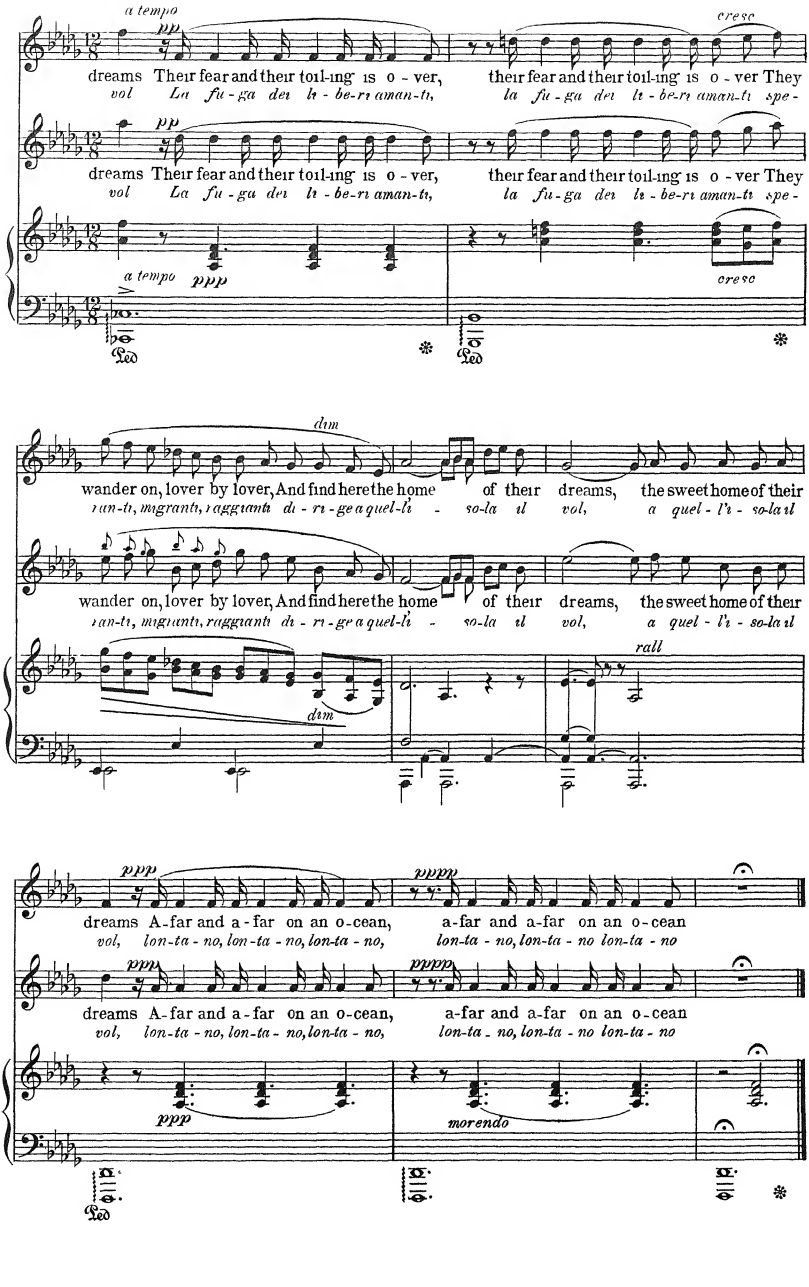
DUET for SOPRANO and TENOR

from "MEPHISTOPHELES"

FAUST and MARG (embracing and gazing into each other's eyes and whispering together) A BOITO




I see in the hal - cy-on weath-er
M'appa - re sul ae - lo se - re - no
Glad forms that are wand'-ring to-geth-er,
ri - em - ta d'un ar - co - ba - le - no
I see in the hal - cy-on weath-er
M'appa - re sul ae - lo se - re - no
Glad forms that are wand'-ring to-geth-er,
ri - em - ta d'un ar - co - ba - le - no
ravvivando
un poco più
Like clouds where the sum-mer light beams
spec-chian - tesi sor - ri - so del sol
Their fear and their toil-ing is ov - er They
La fu - ga dei li - be - ri a man - ti spe -
Like clouds where the sum-mer light beams
spec-chian - tesi sor - ri - so del sol
Their fear and their toil-ing is ov - er They
La fu - ga dei li - be - ri a man - ti spe -
L H
ravvivando
un poco più
Led.
Led.
f
un poco accel
string
wander on, lov-er by lov-er and find here the
ran-ti, mig-ran-ti, rag-giunti di - ri - ge a quel
home of their dreams, the sweet home of their
li - so-la il vo - lo, a quel - l'i - so-la il
wander on, lov-er by lov-er and find here the
ran-ti, mig-ran-ti, rag-giunti di - ri - ge a quel
home of their dreams, the sweet home of their
li - so-la il vo - lo, a quel - l'i - so-la il
ff accel ben esttamente col canto
più rapido
rall

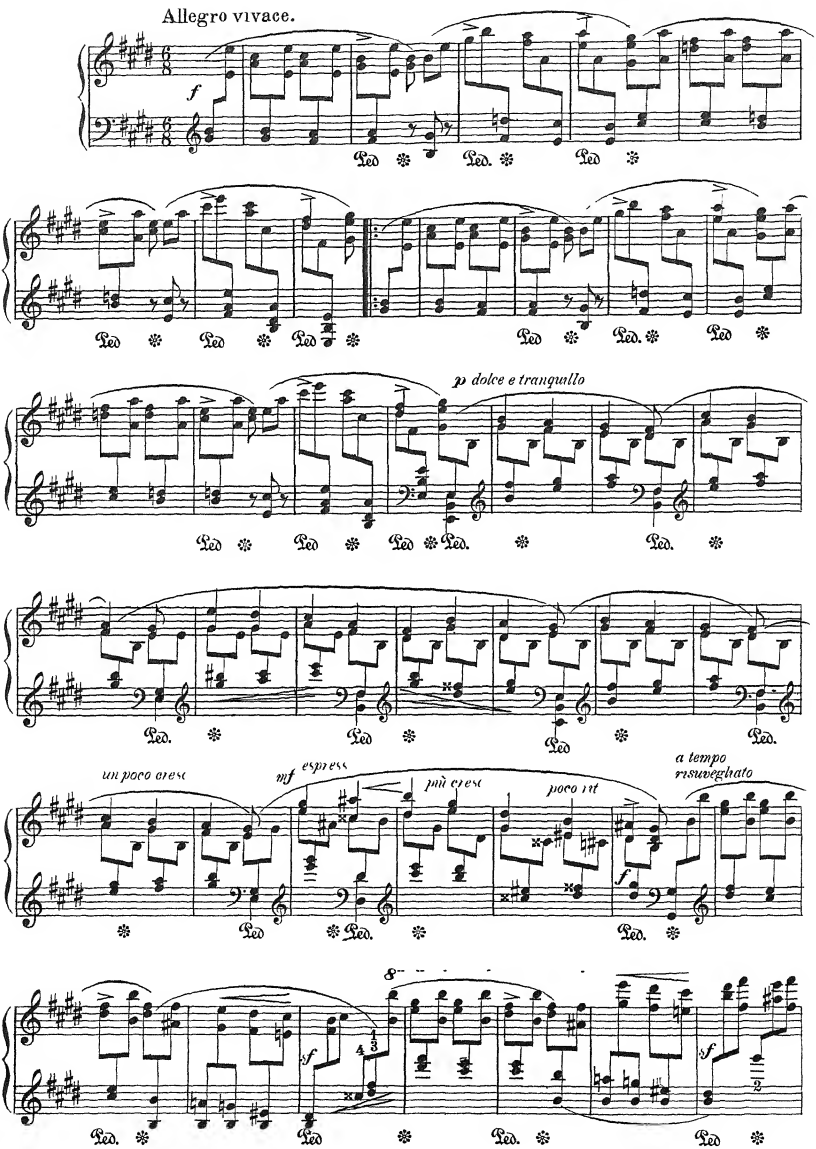

a tempo
pp
cresc
dreams Their fear and their toil-ing is o - ver, their fear and their toil-ing is o - ver They
vol La fu - ga del la - be-ri aman-ti, la fu - ga del la - be-ri aman-ti spe -
dreams Their fear and their toil-ing is o - ver, their fear and their toil-ing is o - ver They
vol La fu - ga del la - be-ri aman-ti, la fu - ga del la - be-ri aman-ti spe -
a tempo
ppp
cresc
Led
Led
dim
wander on, lover by lover, And find here the home of their dreams, the sweet home of their
ran-ti, migranti, raggranti di - ri - ge a quel-li - so-la ul vol, a quel - l'i - so-la ul
wander on, lover by lover, And find here the home of their dreams, the sweet home of their
ran-ti, migranti, raggranti di - ri - ge a quel-li - so-la ul vol, a quel - l'i - so-la ul
dim
rall
ppp
pppp
dreams A-far and a-far on an o-cean, a-far and a-far on an o-cean
vol, lon-ta - no, lon-ta - no, lon-ta - no, lon-ta - no, lon-ta - no lon-ta - no
ppp
pppp
dreams A-far and a-far on an o-cean, a-far and a-far on an o-cean
vol, lon-ta - no, lon-ta - no, lon-ta - no, lon-ta - no, lon-ta - no lon-ta - no
ppp
morendo
Led

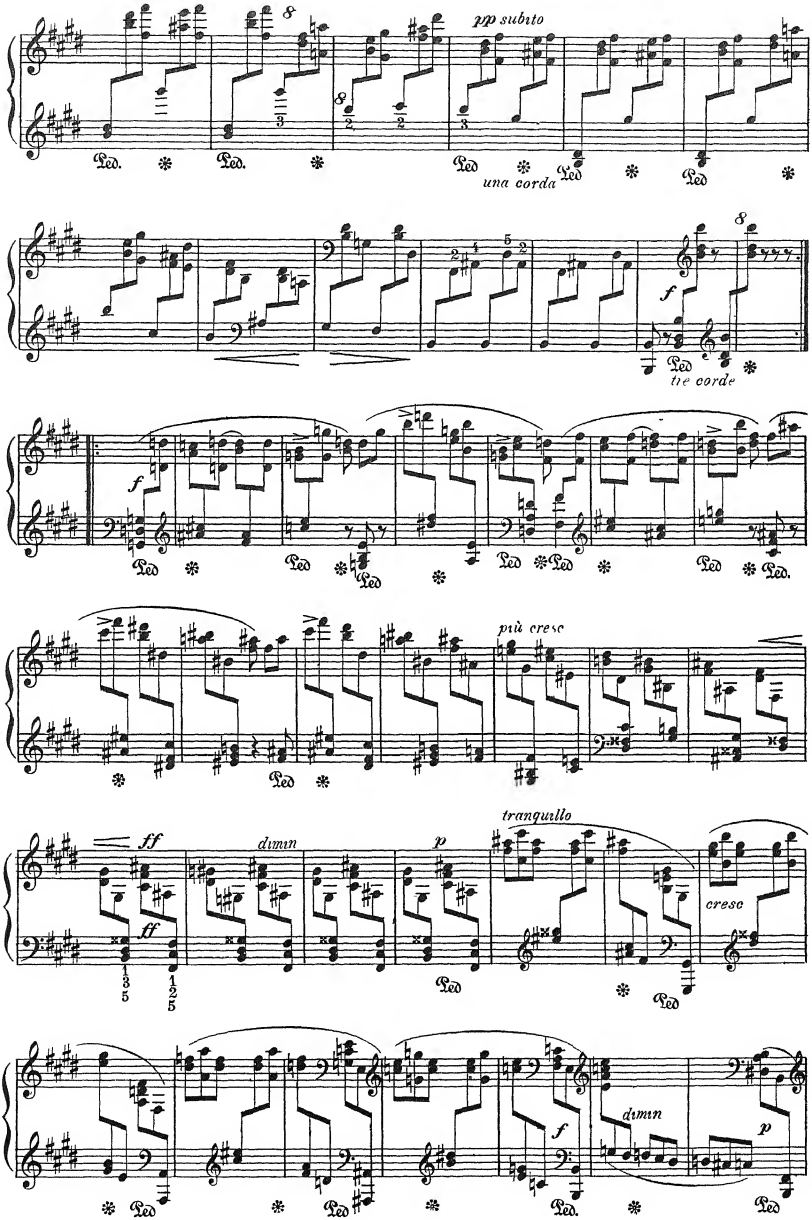
Gigue.

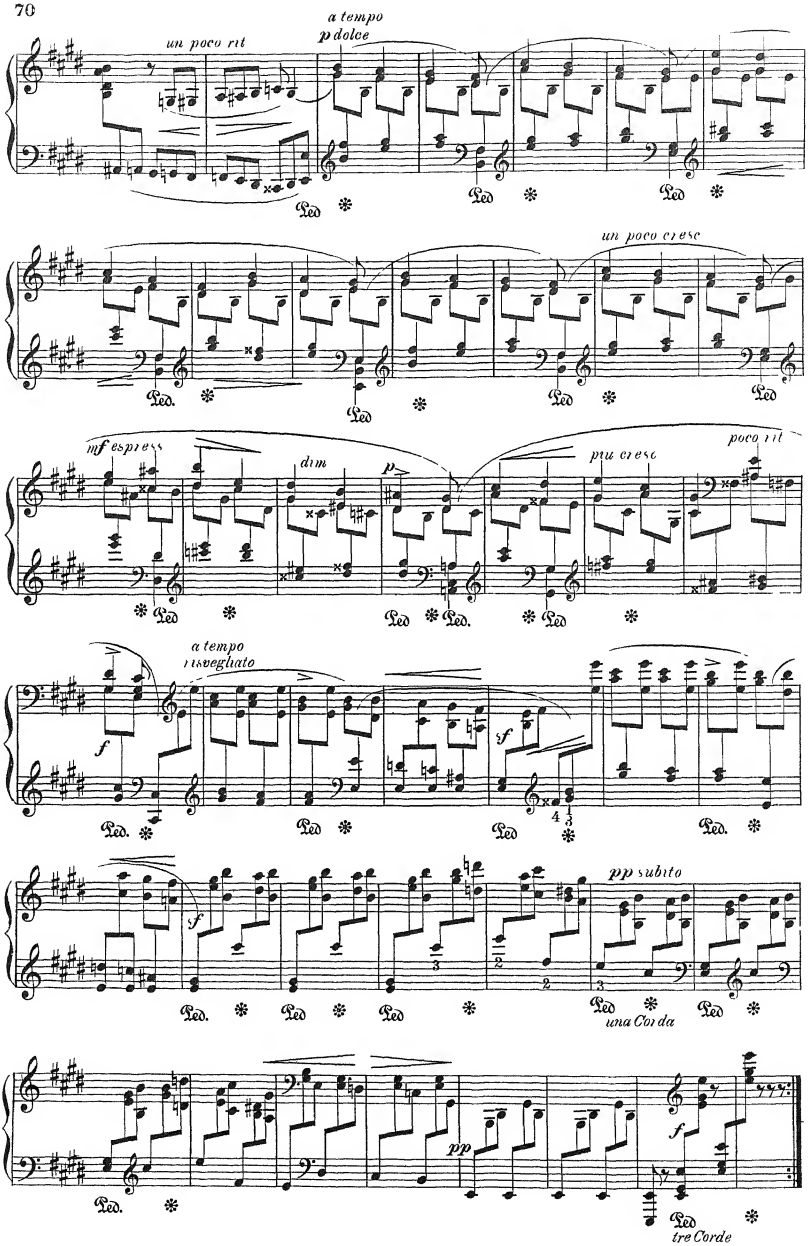
from

"PIECES LYRIQUES"

G SGAMBATI Op 23 Nº 6



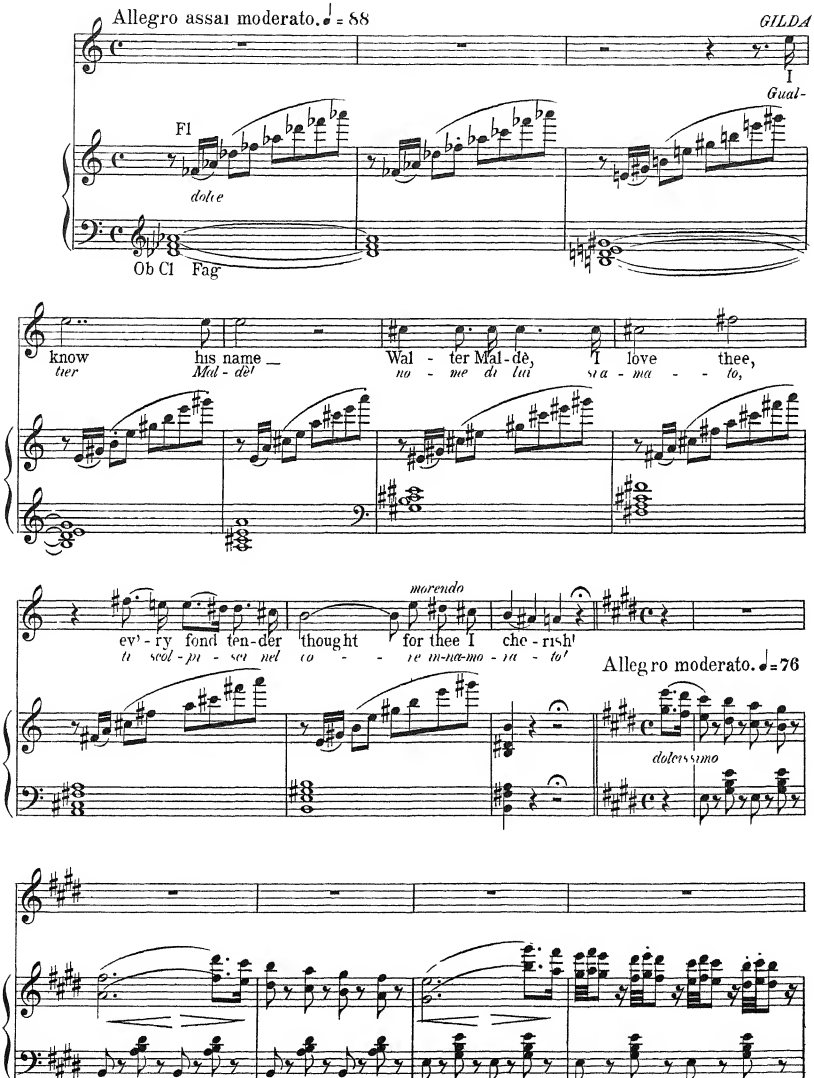

pp subito
una corda
tre corde
più cresc
tranquillo
dimin
cresc
ff
p
f

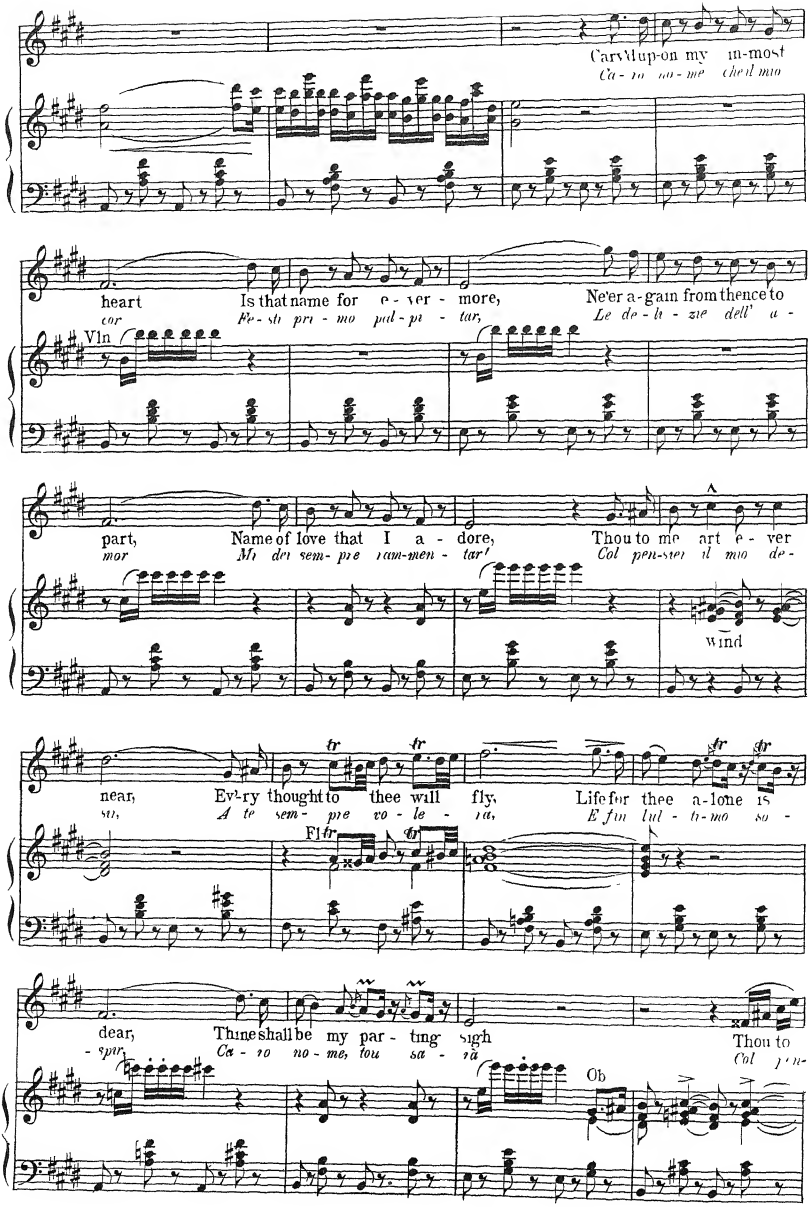

un poco rit
a tempo
p dolce
un poco cresc
mf espress
dim
p
più cresc
poco rit
a tempo
risvegliato
f
sf
pp subito
una Corda
pp
f
tre Corde

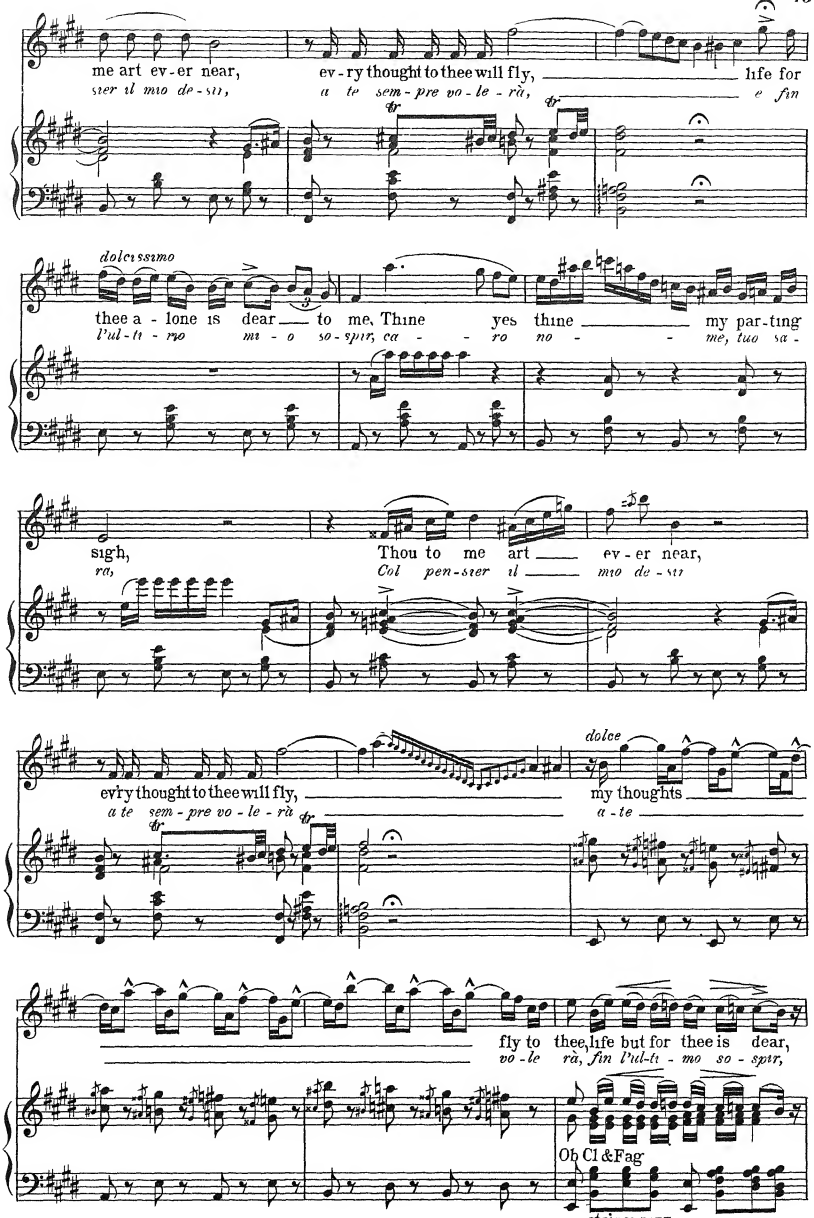
Carv'd Upon My Inmost Heart.

RECITATIVE AND AIR
RIGOLETTO

VERDI




Carv'd upon my in-most
Ca - ro no - me che'l mio
heart Is that name for e - ver - more,
cor Re - sti pri - mo pal - pi - tar,
Ne'er a-gain from thence to
Le de - li - zie dell' a -
Vln
part, Name of love that I a - dore,
mor Mi dri sem- pre ram-men - tar!
Thou to me art e - ver
Col pen-sier il mio de -
wind
near, Ev'-ry thought to thee will fly,
so, A te sem - pre vo - le - ra,
Life for thee a-lone is
E fin lul - ti-mo so -
Fl
dear, Thine shall be my par - ting sigh
- spir Co - ro no - me, tou sa - ra
Thou to
Col pen-
Ob


me art ev-er near,
sier il mio de-sir,
ev-ry thought to thee will fly,
a te sem-pre vo-le-rà,
life for
e fin
dolcissimo
thee a-lone is dear to me, Thine yes thine my par-ting
l'ul-ti-mo mi-o so-spir, ca-ro no-me, tuo sa-
sigh,
ra,
Thou to me art ev-er near,
Col pen-sier il mio de-sir
ev'ry thought to thee will fly,
a te sem-pre vo-le-rà
dolce
my thoughts
a-te
fly to thee, life but for thee is dear,
vo-le rà, fin l'ul-ti-mo so-spir,
Ob Cl & Fag
string pizz

life but for thee is dear, thine shall be my parting
fin l'ul-ti-mo so-spir, ca - - - - - ro no-me, tuo sa-

sigh, thine shall be my par-ting
rà, ca - - - - - - - - ro no-me, tuo sa-

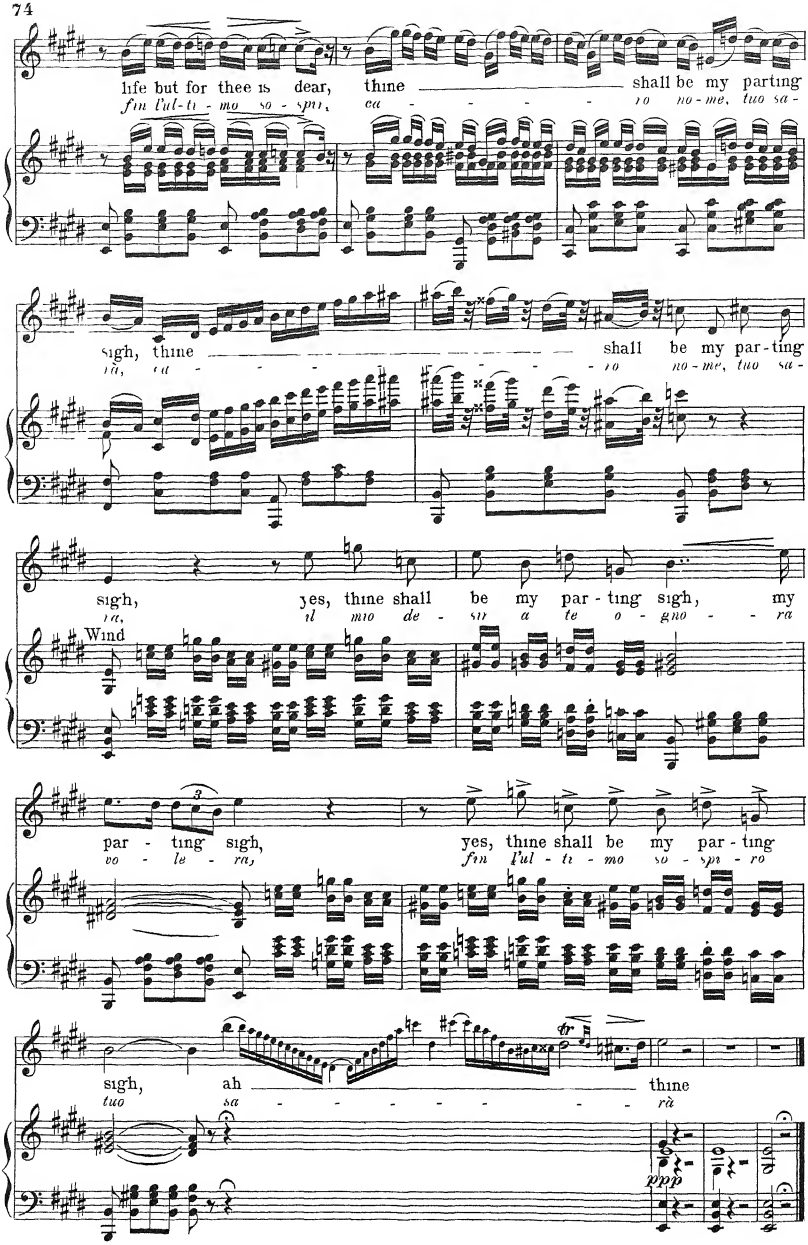
sigh, yes, thine shall be my par-ting sigh, my
ra, il mio de-sir a te o-gno - - ra

Wind

par - ting sigh, yes, thine shall be my par-ting
vo - le - ra, fin l'ul-ti-mo so-spi-ro

sigh, ah thine
tuo sa - - - - - - - - rà

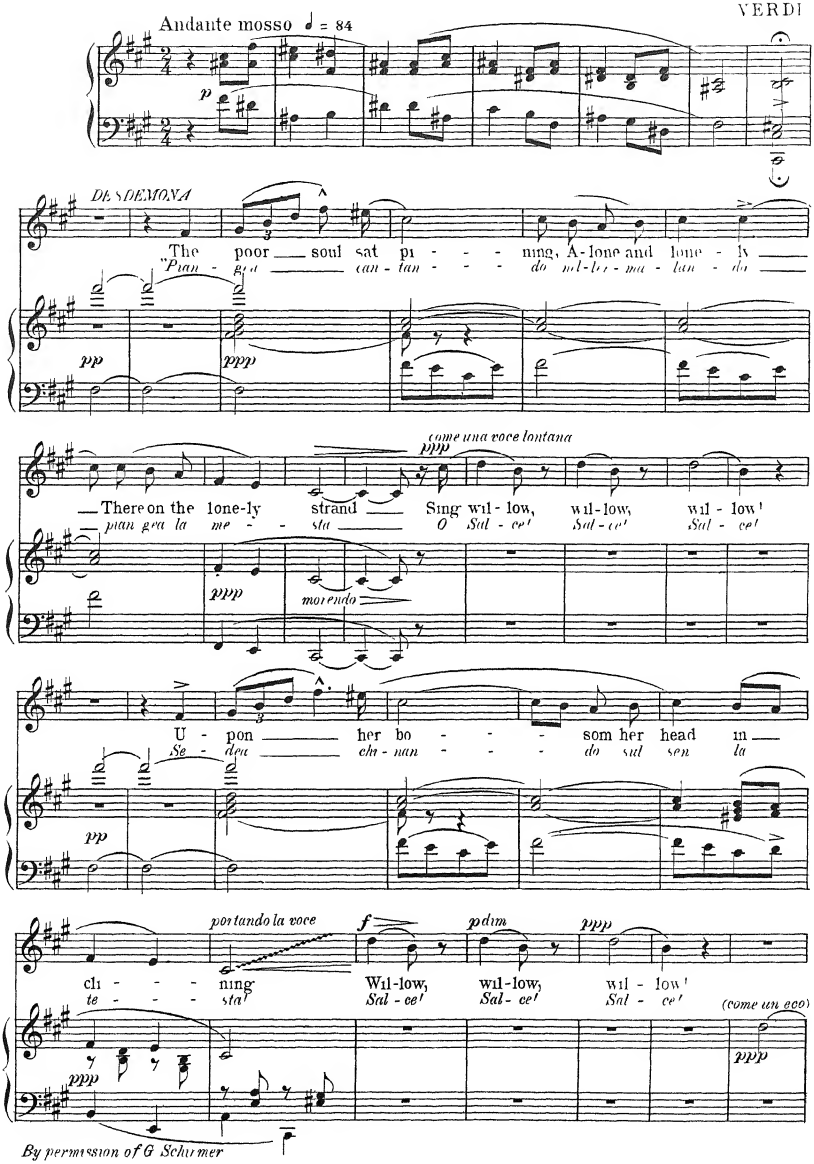
ppp



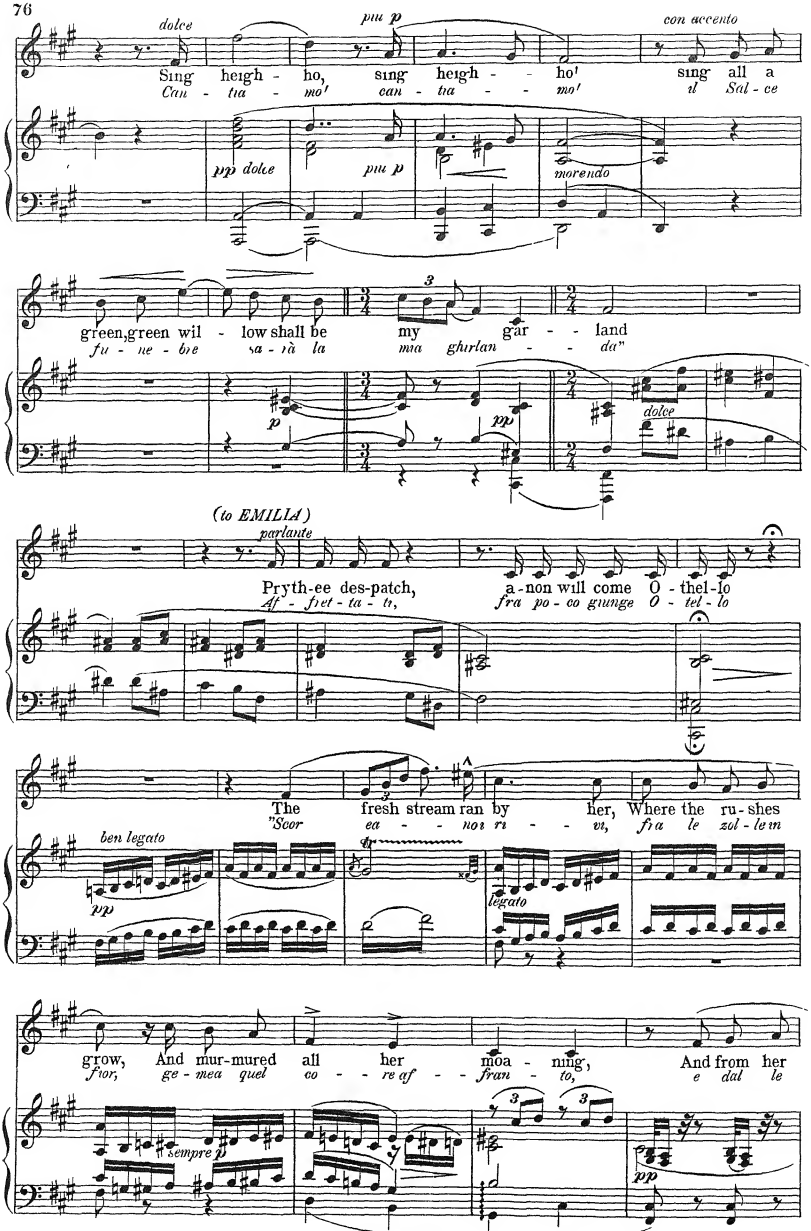
The Poor Soul Sat Pining.

ARIA from OTHELLO

VERDI



By permission of G Schirmer


dolce
Sing heigh - ho, sing heigh - ho! sing all a
Can - ta - mo' can - ta - mo' al Sal - ce
pp dolce
più p
più p
morendo
green, green wil - low shall be my gar - land
fu - ne - bre sa - rà la ma ghirlan - da"
p
pp
dolce
(to EMILIA)
parlante
Pryth-ee des-patch, a-non will come O - thel-lo
Af - fret - ta - ti, fra po - co giunge O - tel - lo
The fresh stream ran by her, Where the ru - shes
"Scor ea - nor ri - vi, fra le zul - le in
ben legato
pp
legato
grow, And mur-mured all her moa - ning, And from her
fior, ge - mea quel co - re af - fran - to, e dal le
sempre p
pp

eyes the soft tears they did flow, Which in her heart were a-
ci - glia le sgor - ga - vail cor l'a - ma - ra on - da del

pp

portando *f* *p* *pp come un eco*

ri - sing Wil-low, wil-low, wil - low! Sing
pian - to Sal - ce! Sal - ce! Sal - ce! Can-

morendo *(come un eco)* *pppp*

dolce *più piano* *con accento*

heigh - ho, sing heigh - ho! Sing all a green, green wil - low shall be
tia - mo! can - tia - mo! il Sal-ce fu - ne - bre sa - rà la

morendo

pp dolce *p*

my gar - land
mia ghirlan - da"

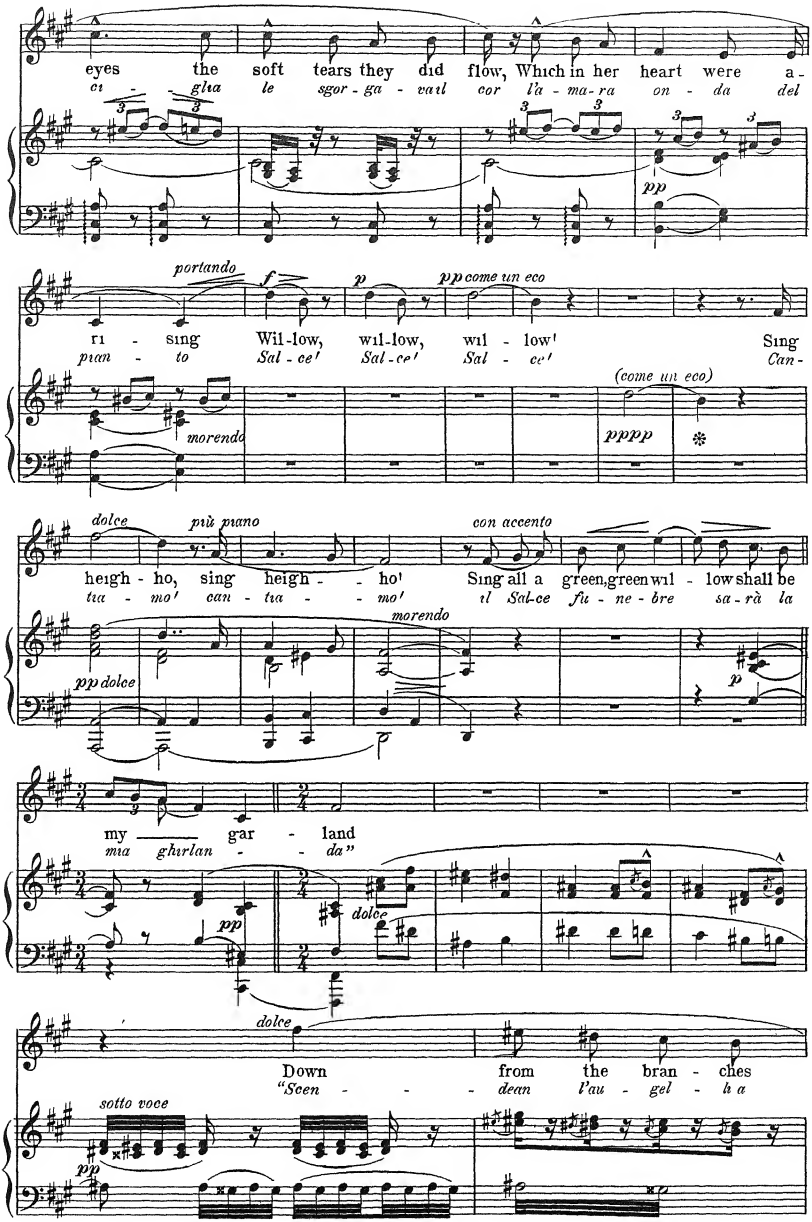
pp *dolce*

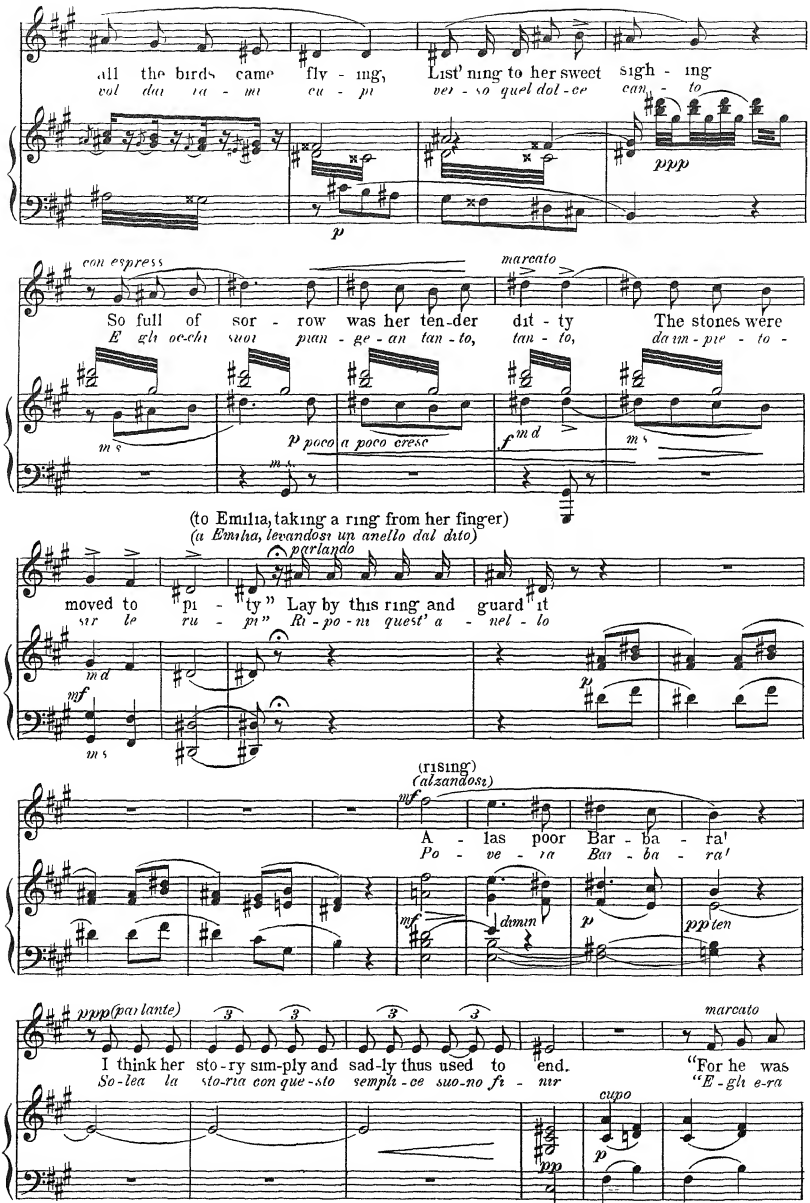
dolce

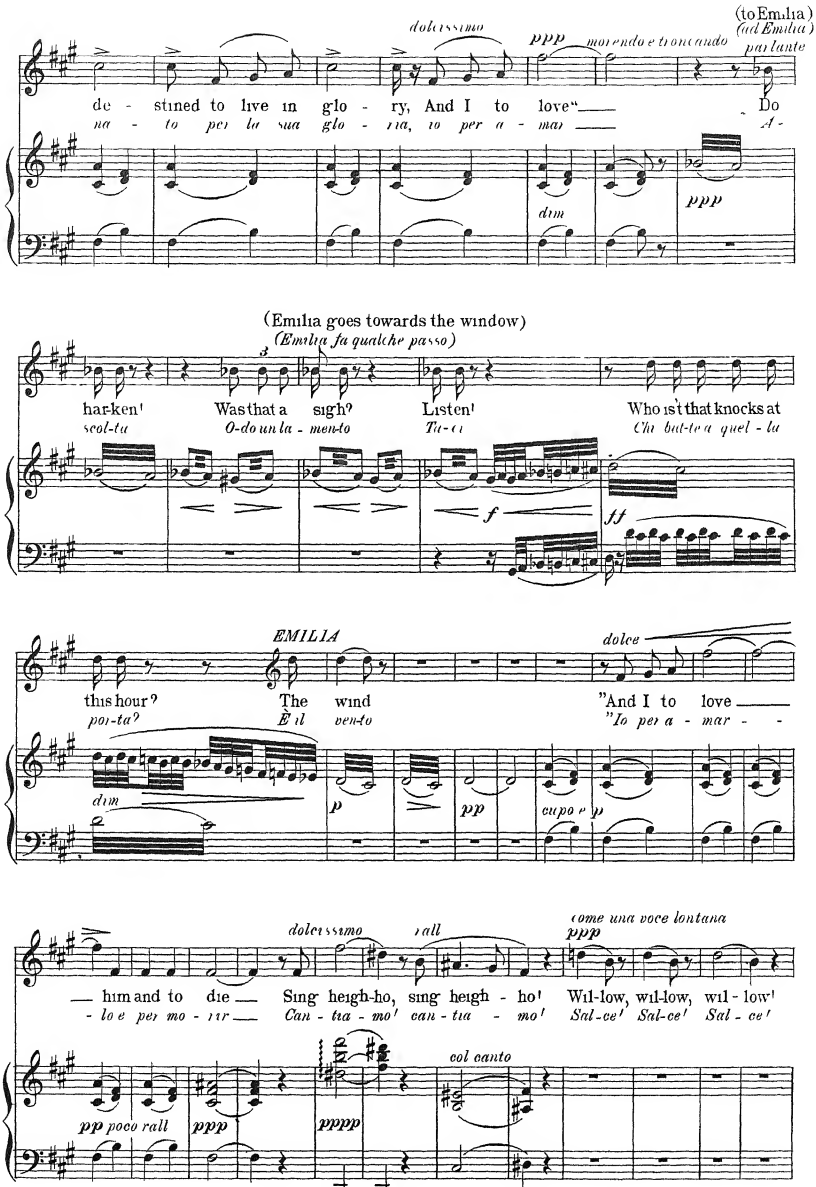
Down from the bran - ches
"Scen - dean l'au - gel - li a

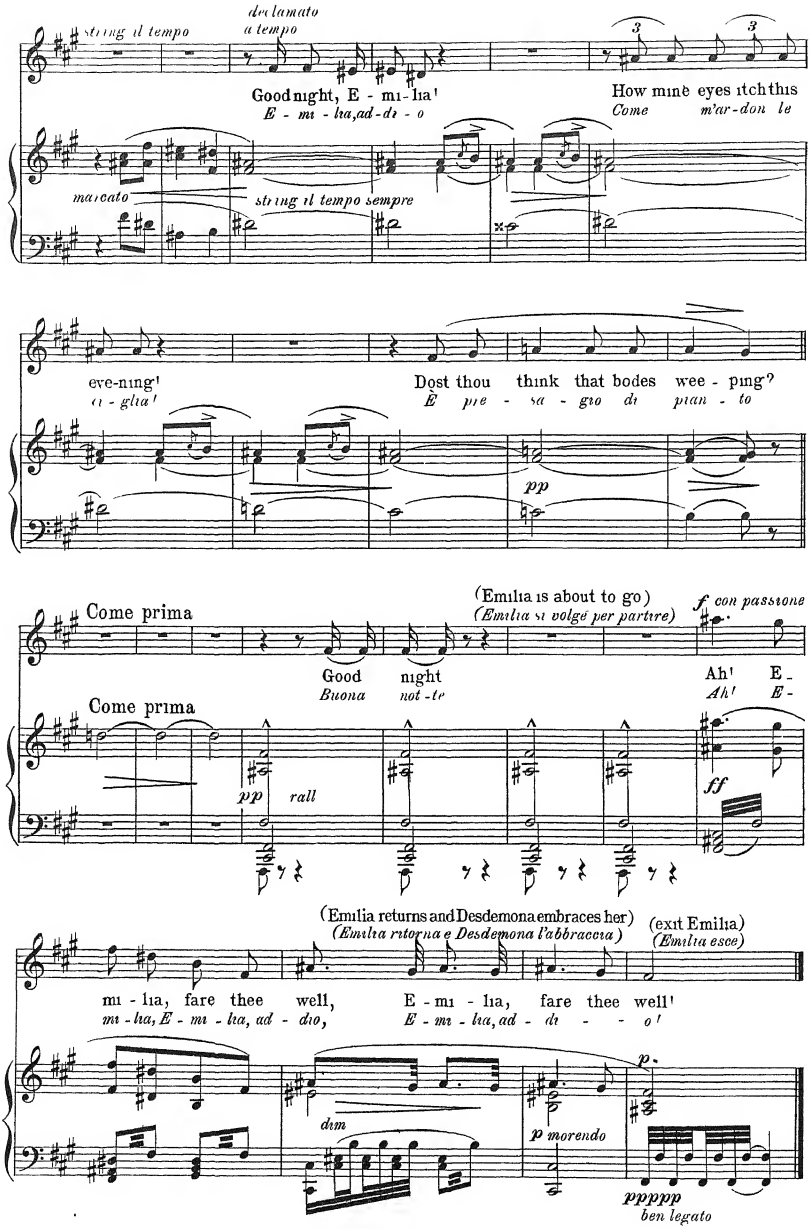
sotto voce

pp




all the birds came fly - ing, List' ning to her sweet sigh - ing
vol dai ra - mi cu - pi ver - so quel dol - ce can - to
ppp
p
con espress
marcato
So full of sor - row was her ten-der dit - ty The stones were
E gli occhi suoi pian - ge - an tan - to, tan - to, dam - pie - to -
m s
p poco a poco cresc
f m d
m s
(to Emilia, taking a ring from her finger)
(a Emilia, levandosi un anello dal dito)
parlando
moved to pi - ty" Lay by this ring and guard it
sir le ru - pi" Ri - po - ni quest' a - nel - lo
m d
mf
m s
p
(rising)
(alzandosi)
mf
A - las poor Bar - ba - ra!
Po - ve - ra Bar - ba - ra!
mf
dimin
p
pp len
ppp(parlante)
I think her sto-ry sim-ply and sad-ly thus used to end.
So-lea la sto-ria con que-sto sempli-ce suo-no fi - nir
marcato
"For he was
"E - gli e-ra
cupo
pp
p


(to Emilia)
(ad Emilia)
dolcissimo
ppp
morendo e troncando
parlante
de - stined to live in glo - ry, And I to love" Do
na - to per la sua glo - ria, io per a - mar A -
dim
ppp
(Emilia goes towards the window)
(Emilia fa qualche passo)
3
hark-ken! Was that a sigh? Listen! Who is't that knocks at
scol-ta O-do un la - mento Ta-ci Chi bat-te a quel - la
f
ff
EMILIA
dolce
this hour? The wind "And I to love
por-ta? È il ven-to "Io per a - mar - -
dim
p
pp
cupo e p
dolcissimo
rall
come una voce lontana
ppp
— him and to die — Sing heigh-ho, sing heigh - ho! Wil-low, wil-low, wil - low!
- lo e per mo - rir — Can - ta - mo' can - ta - mo' Sal-ce! Sal-ce! Sal - ce!
col canto
pp poco rall
ppp
pppp

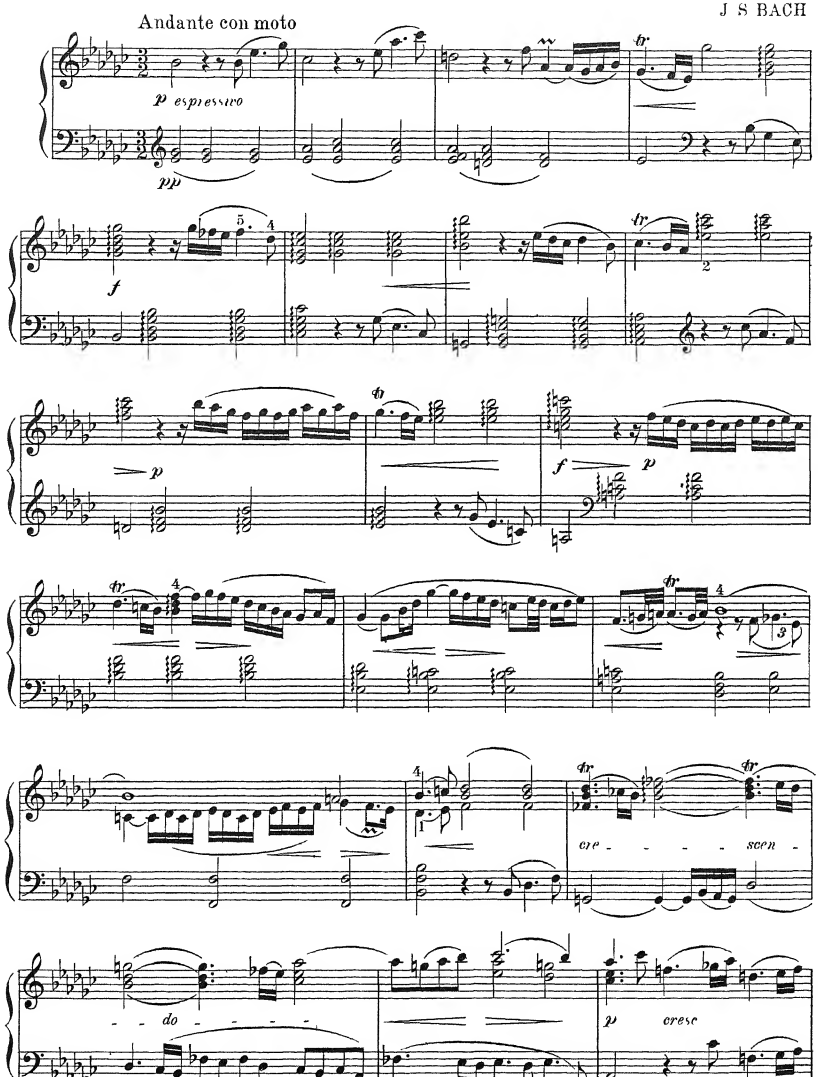

string il tempo
declamato
a tempo
Good night, E - mi - lia!
E - mi - lia, ad - di - o
How mine eyes itch this
Come m'ar - don le
marcato
string il tempo sempre
eve-ning!
ci - glia!
Dost thou think that bodes wee - ping?
È pre - sa - gio di pian - to
pp
Come prima
(Emilia is about to go)
(Emilia si volge per partire)
f con passione
Good night
Buona not - te
Ah! E -
Ah! E -
Come prima
pp rall
ff
(Emilia returns and Desdemona embraces her)
(Emilia ritorna e Desdemona l'abbraccia)
(exit Emilia)
(Emilia esce)
mi - lia, fare thee well,
mi - lia, E - mi - lia, ad - dio,
E - mi - lia, fare thee well!
E - mi - lia, ad - di - o!
p
dim
p morendo
ppppp
ben legato

Prelude

In Eb Minor

"Well-tempered clavichord" No. 8

J. S. BACH



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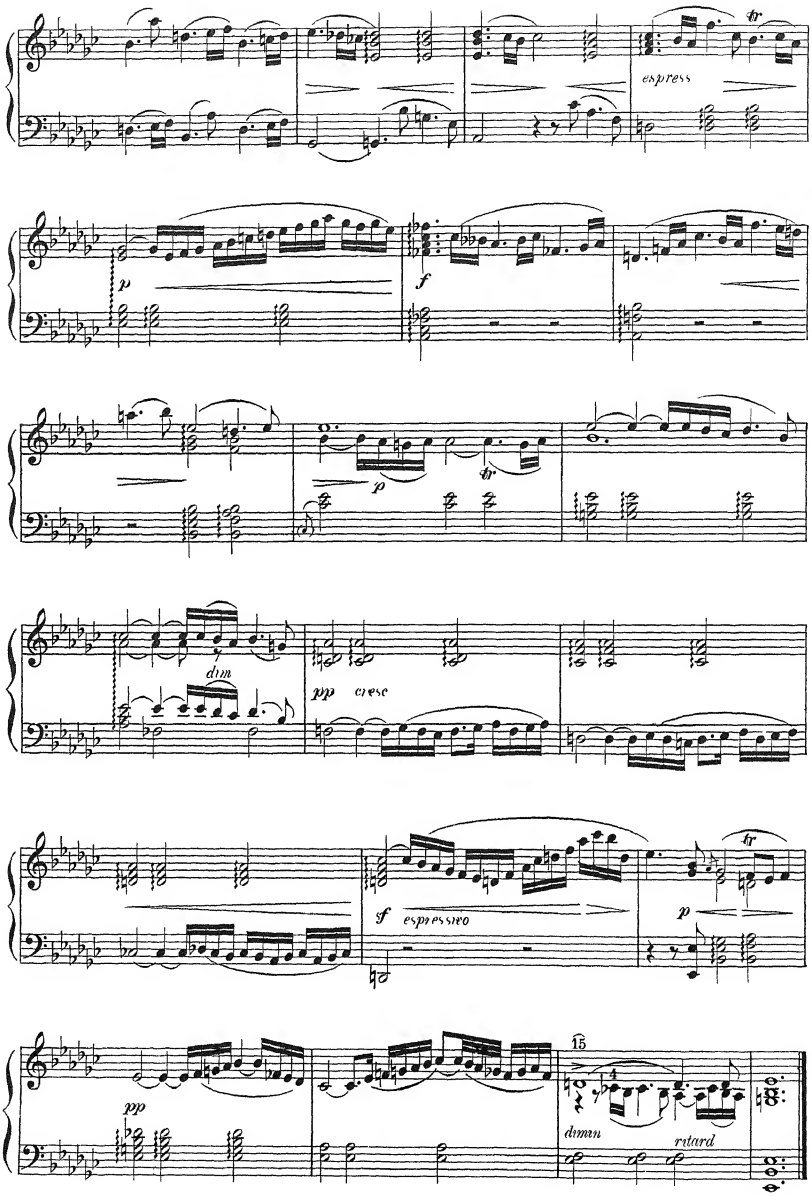
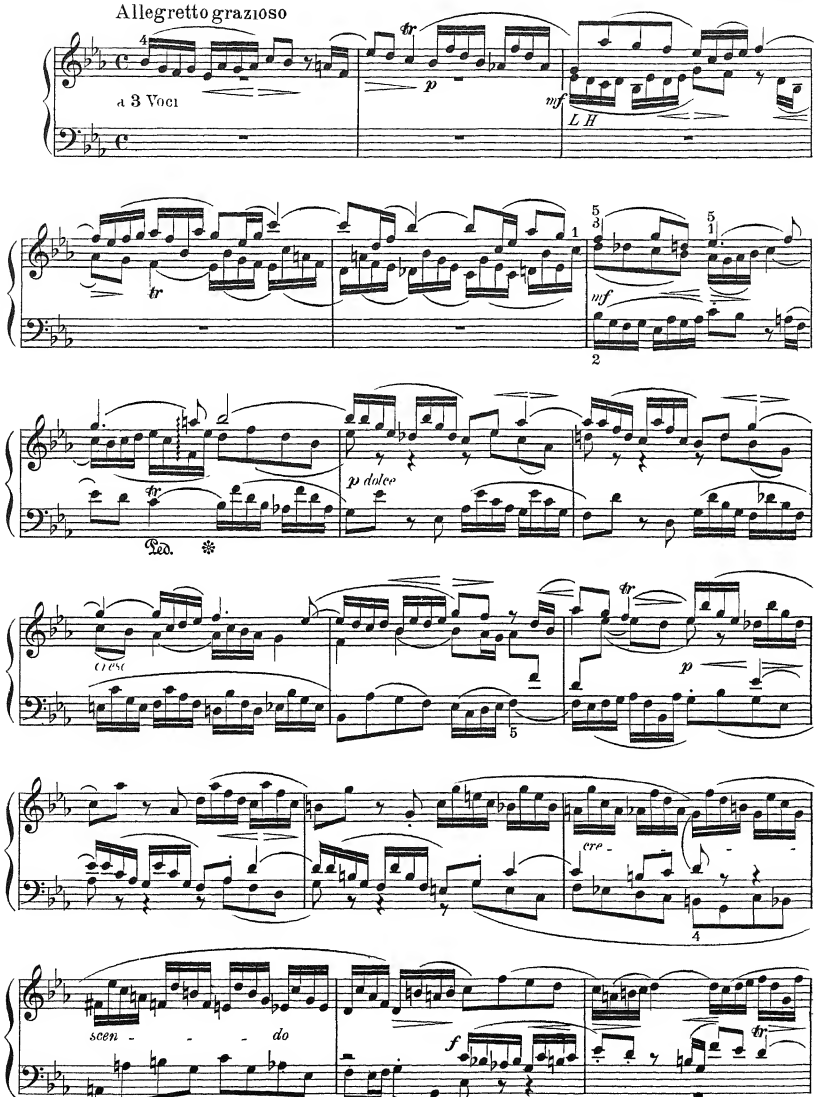

espress
p
f
p
dim
pp cresc
sf espressivo
p
pp
15
dimin
retard

Fugue

IN E♭ MAJOR

"Well-tempered clavichord" Nº 7

J S BACH



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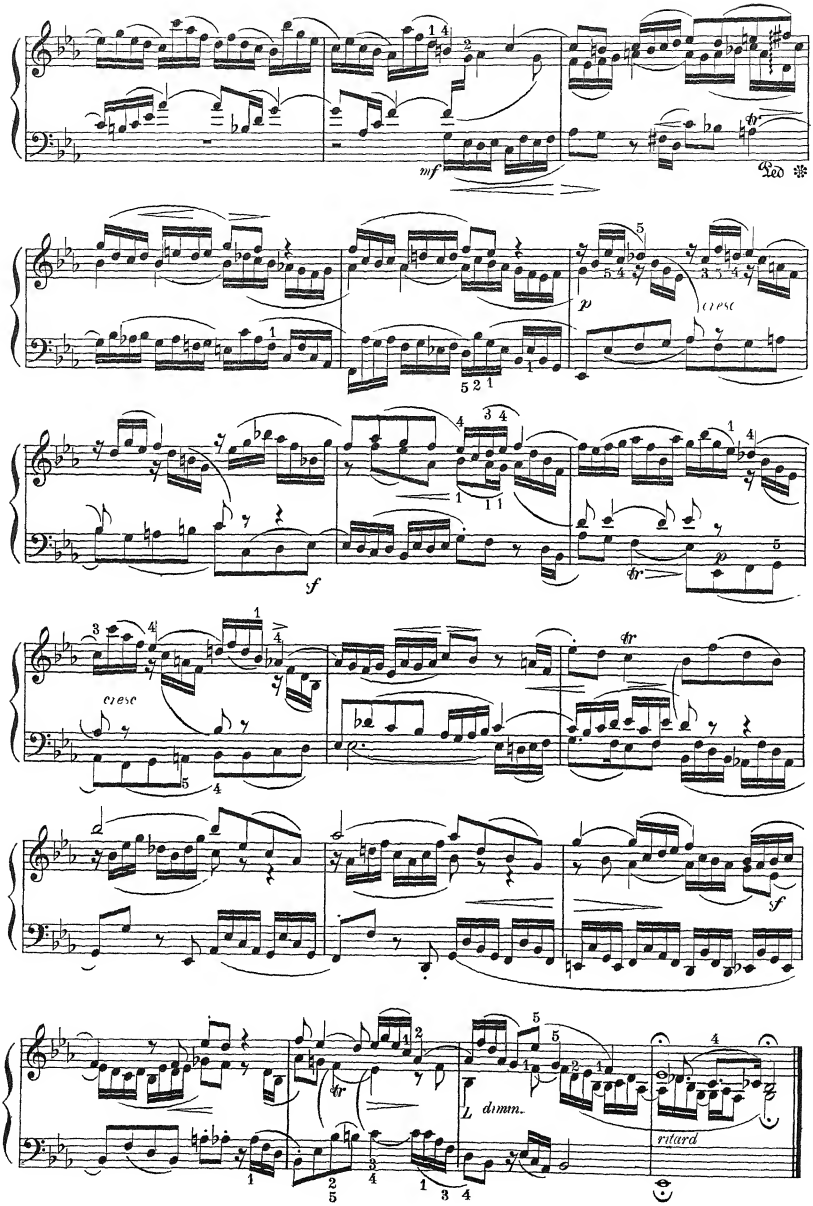

mf
cresc
p
cresc
f
tr
p
cresc
tr
f
tr
L dimm.
ritard

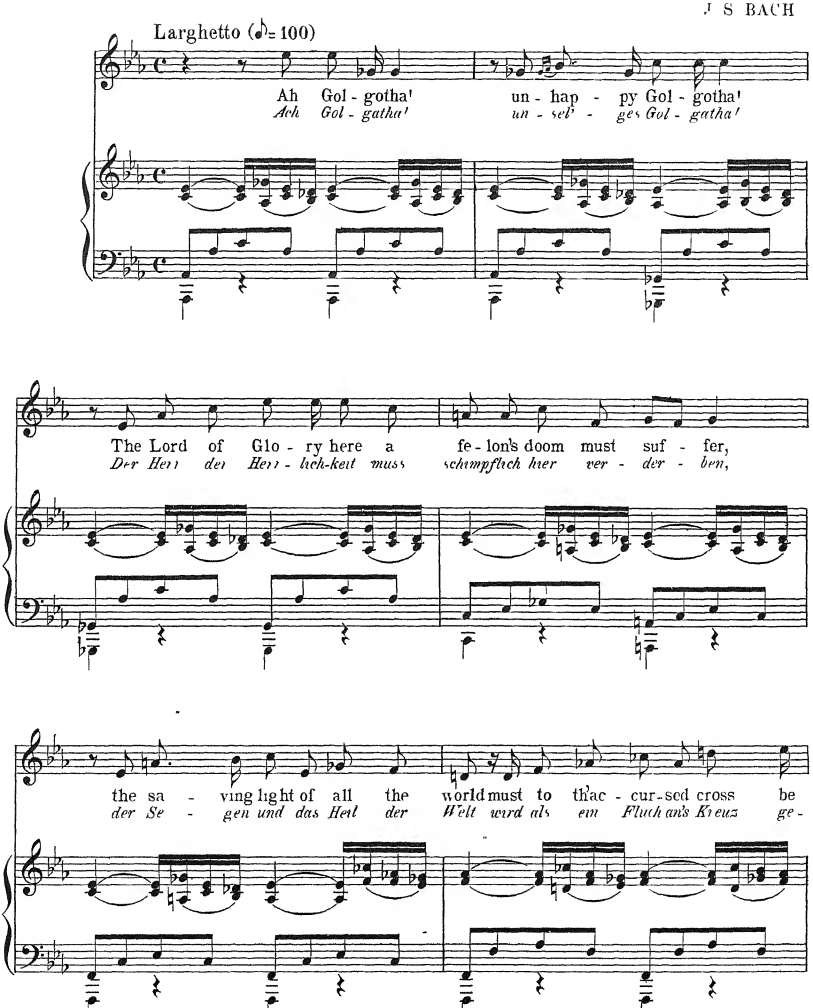
Ah! Golgotha!

ALTO ARIA

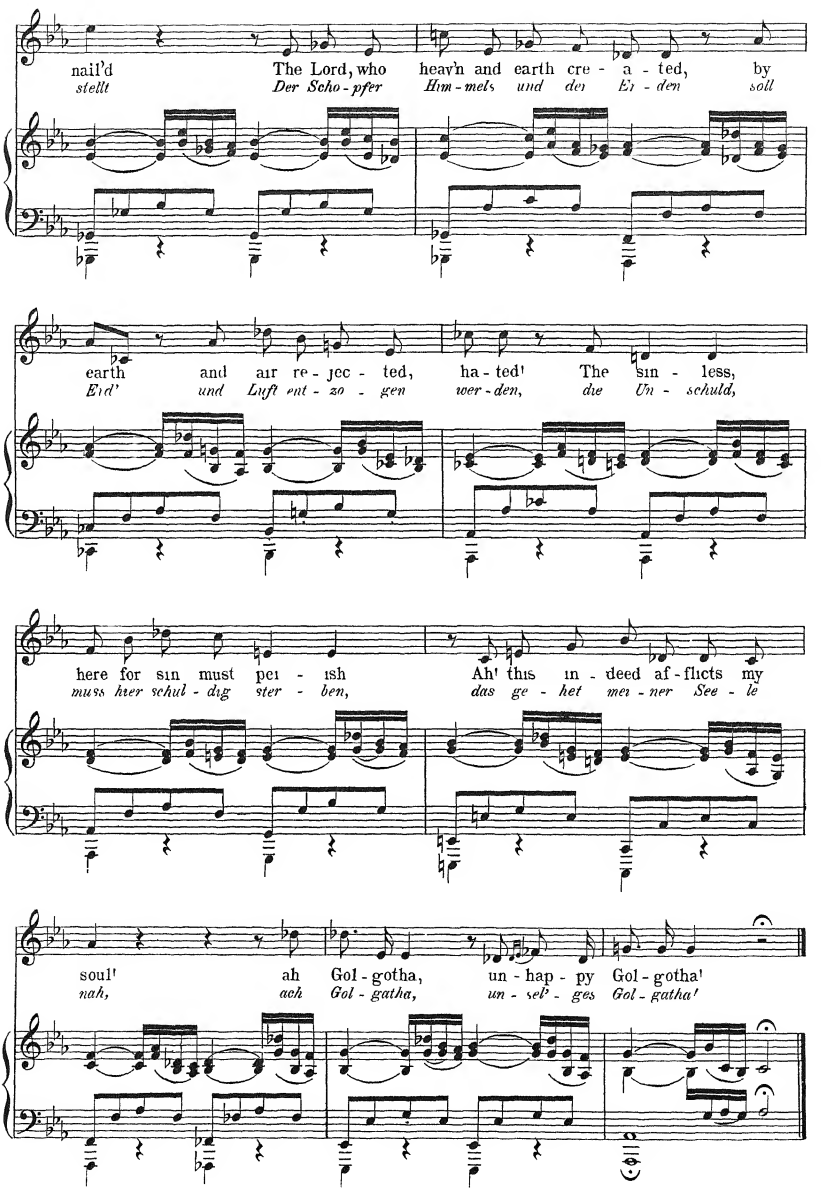
From the "Passion Music"

(according to the Gospel of St Matthew)

J S BACH



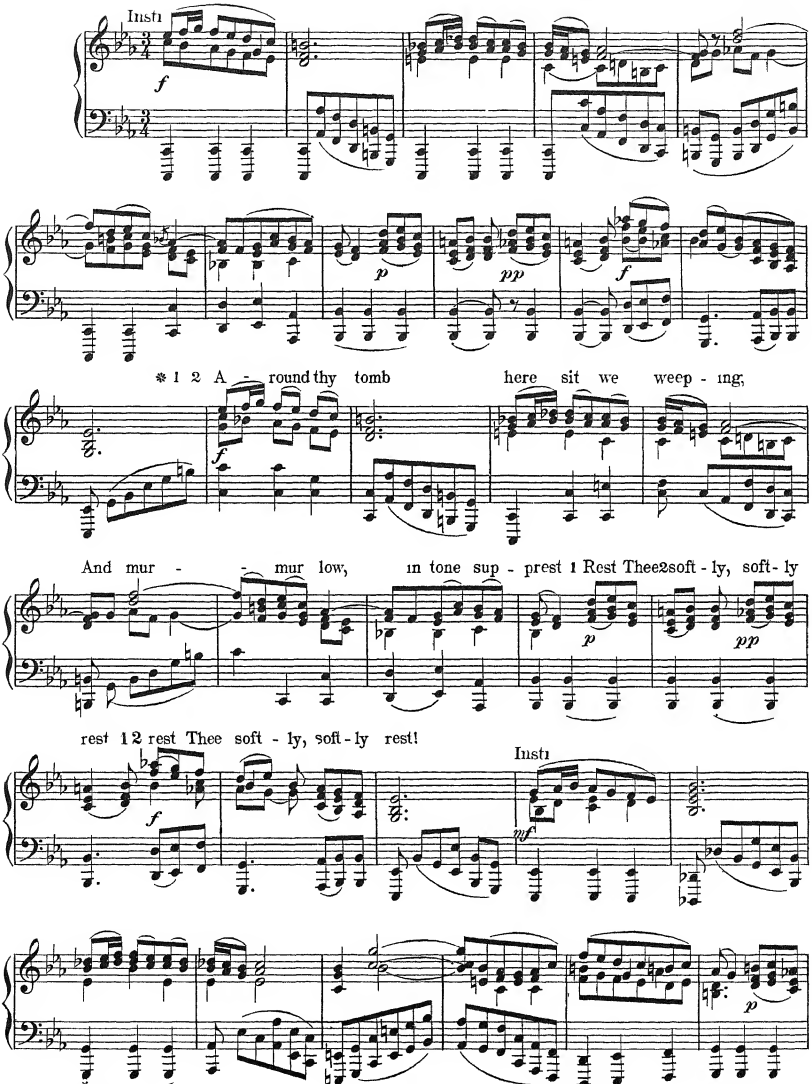
From Bachs Passion Music. J S Dwight's translation by permission of Oliver Ditson Company


nail'd The Lord, who heav'n and earth cre - a - ted, by
stellt Der Scho - pfer Him - mels und der Er - den soll
earth and air re - jec - ted, ha - ted! The sin - less,
Erd' und Luft ent - zo - gen wer - den, die Un - schuld,
here for sin must pe - ish Ah! this in - deed af - flicts my
muss hier schul - dig ster - ben, das ge - het mei - ner See - le
soul! ah Gol - gotha, un - hap - py Gol - gotha!
nah, ach Gol - gatha, un - sel' - ges Gol - gatha!

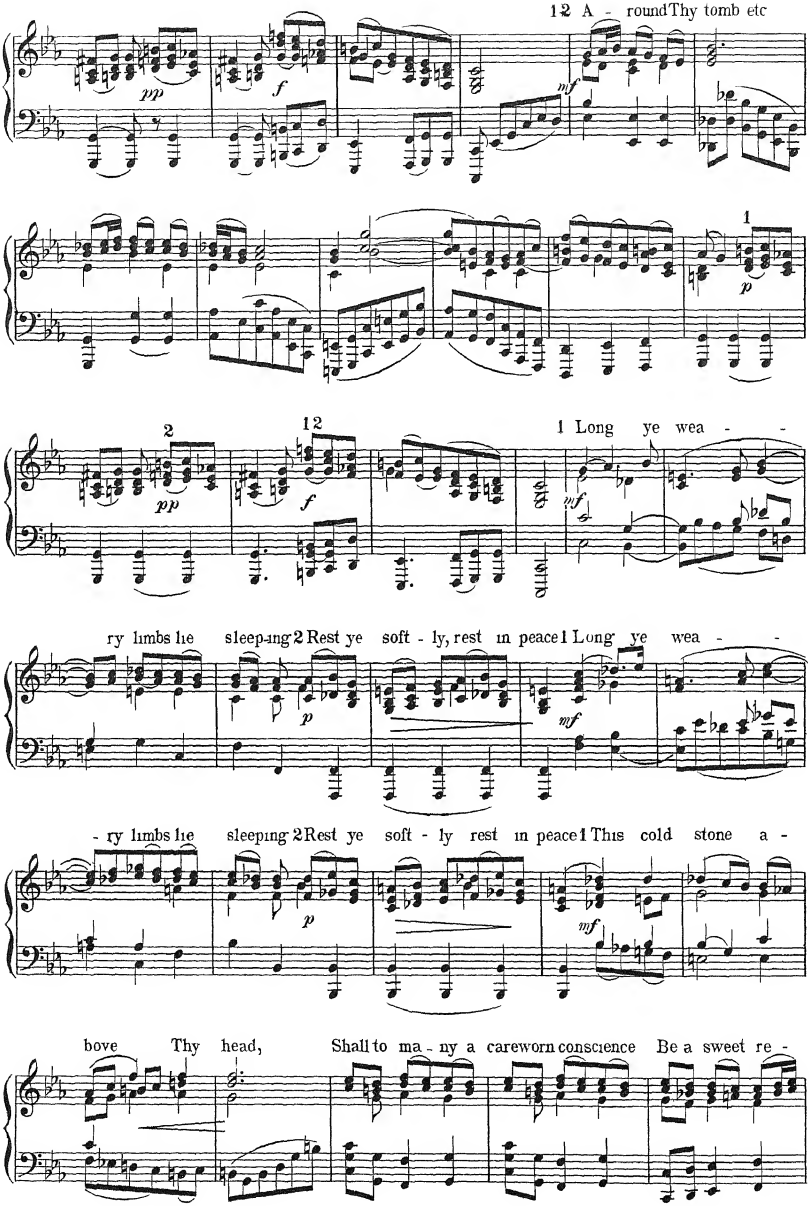
Final Chorus.

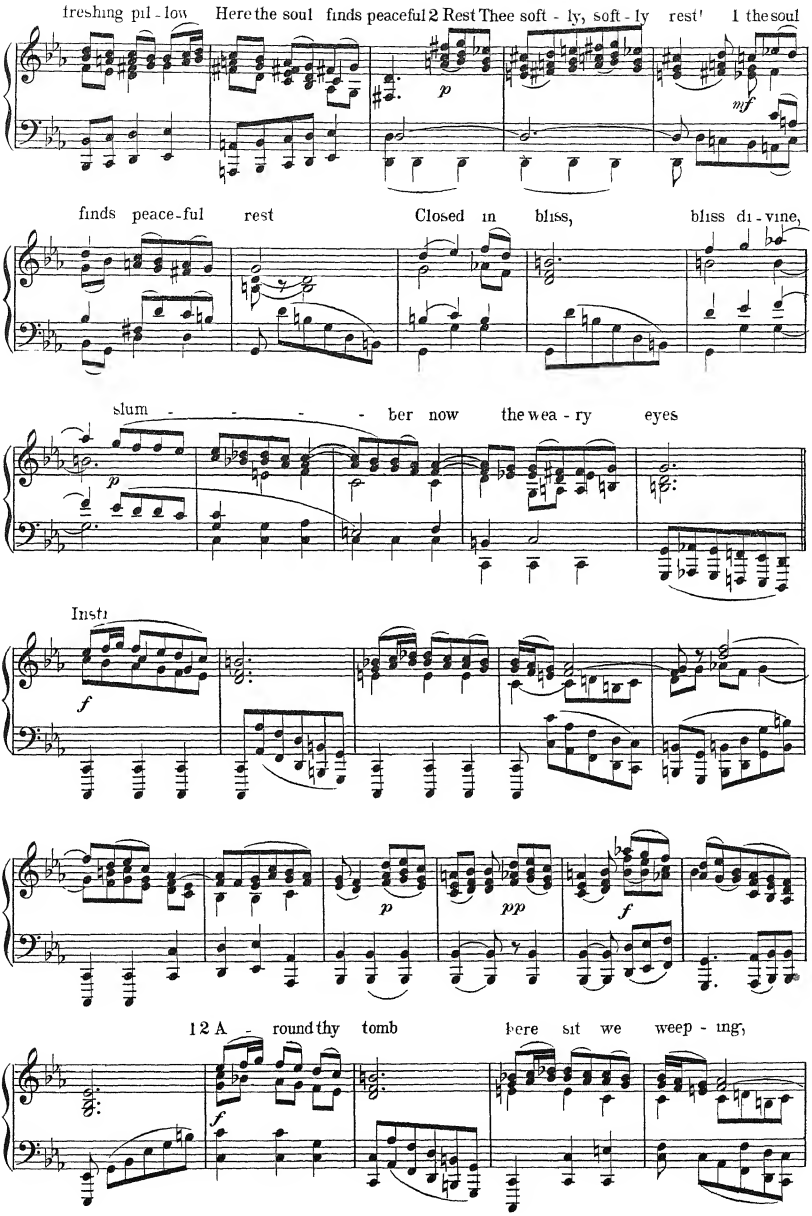
from the Passion Music

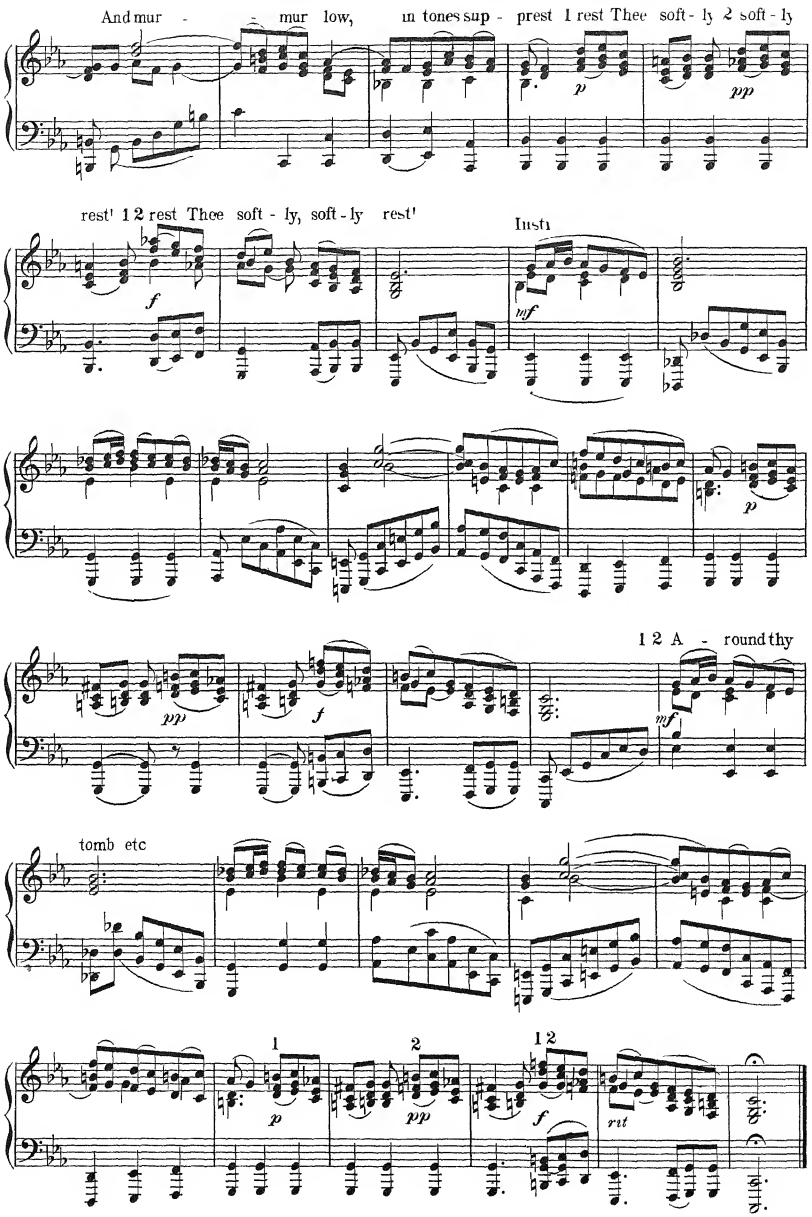
J S BACH



* 1 First Chorus
2 Second Chorus


12 A - round Thy tomb etc
1
2
12
1 Long ye wea - -
ry limbs lie sleep-ing 2 Rest ye soft - ly, rest in peace 1 Long ye wea - -
- ry limbs lie sleeping 2 Rest ye soft - ly rest in peace 1 This cold stone a -
bove Thy head, Shall to ma - ny a careworn conscience Be a sweet re -

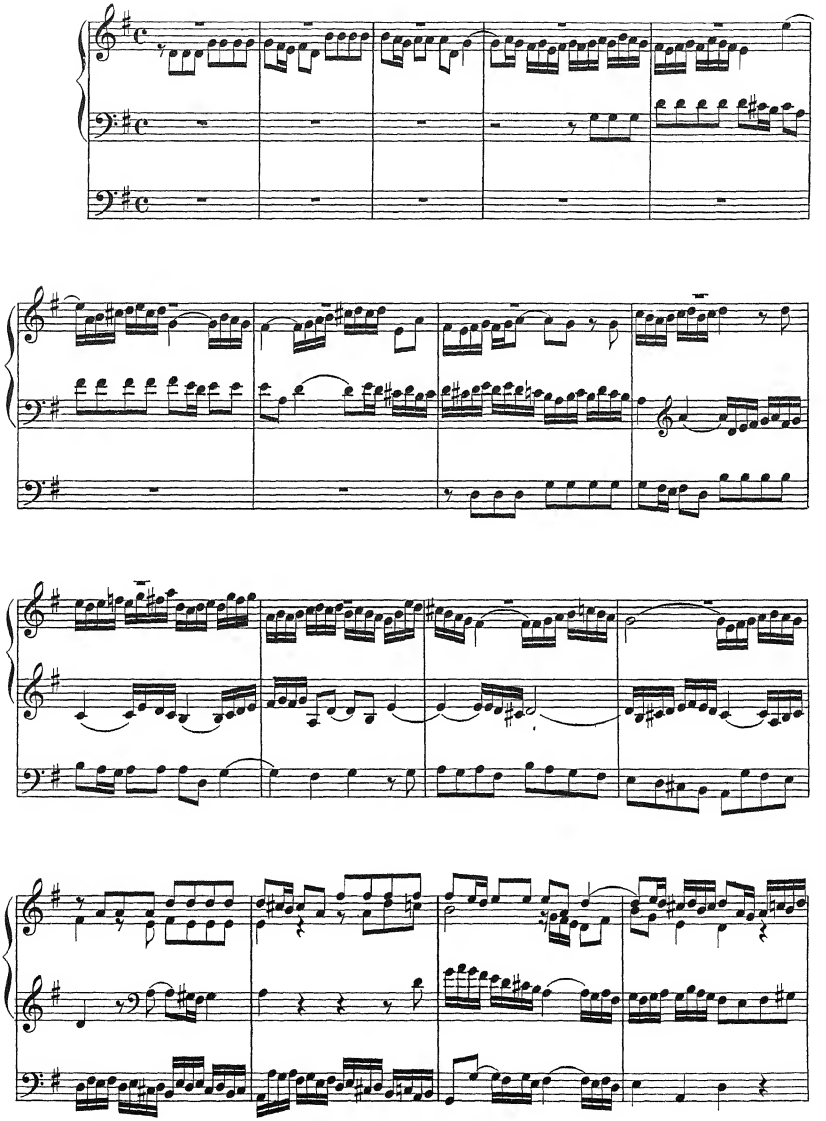

freshing pil - low Here the soul finds peaceful 2 Rest Thee soft - ly, soft - ly rest' 1 the soul
p
mf
finds peace-ful rest Closed in bliss, bliss di - vine,
slum - - - - ber now the wea - ry eyes
p
Instr
f
p
pp
f
12 A - round thy tomb here sit we weep - ing,
f

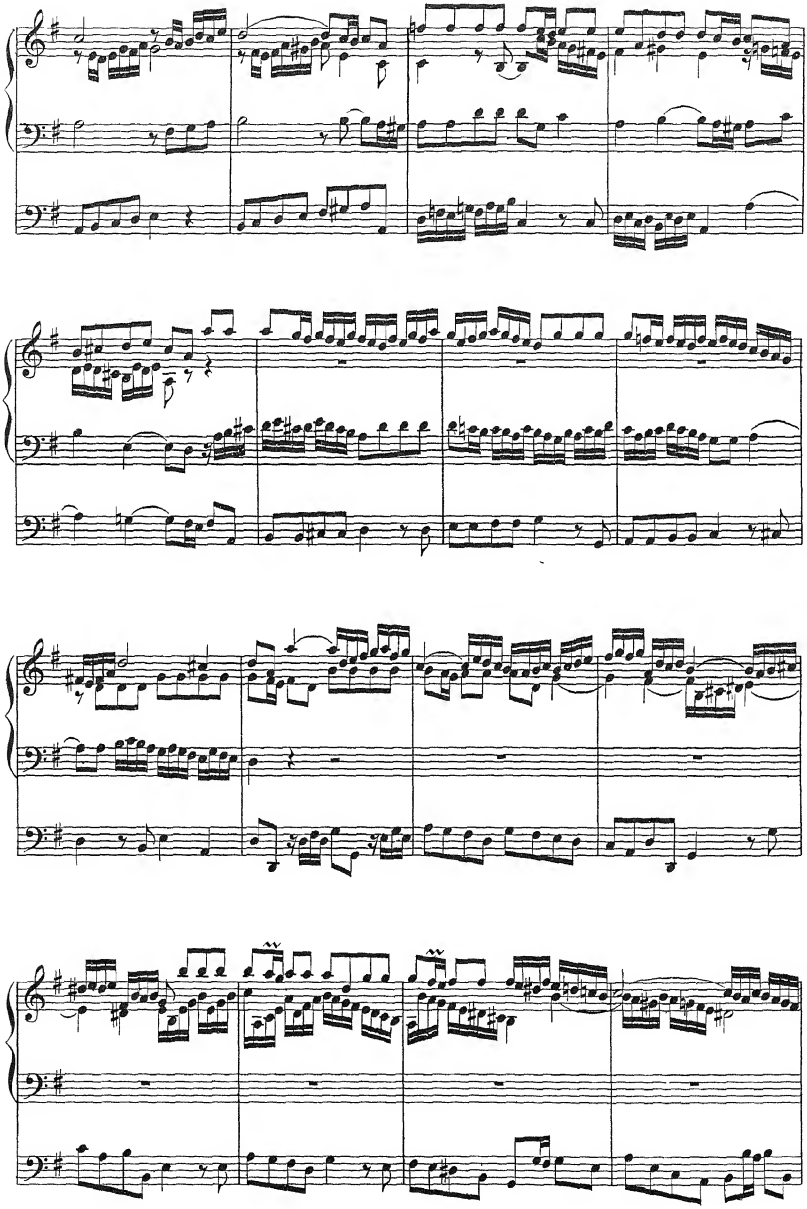

And mur - - mur low,
in tones sup - prest I rest Thee soft - ly 2 soft - ly
rest' 1 2 rest Thee soft - ly, soft - ly rest'
Insti
1 2 A - round thy
tomb etc
1
2
1 2
rit

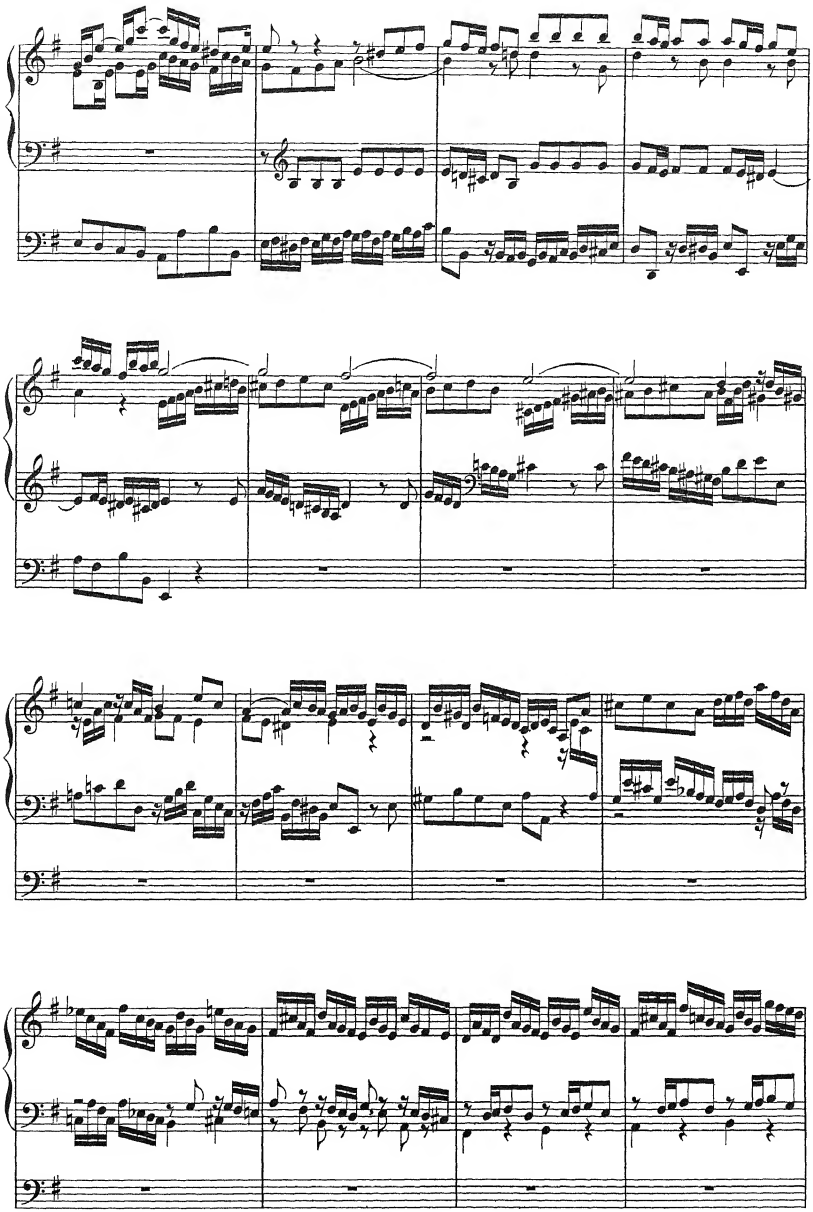
Organ Fugue

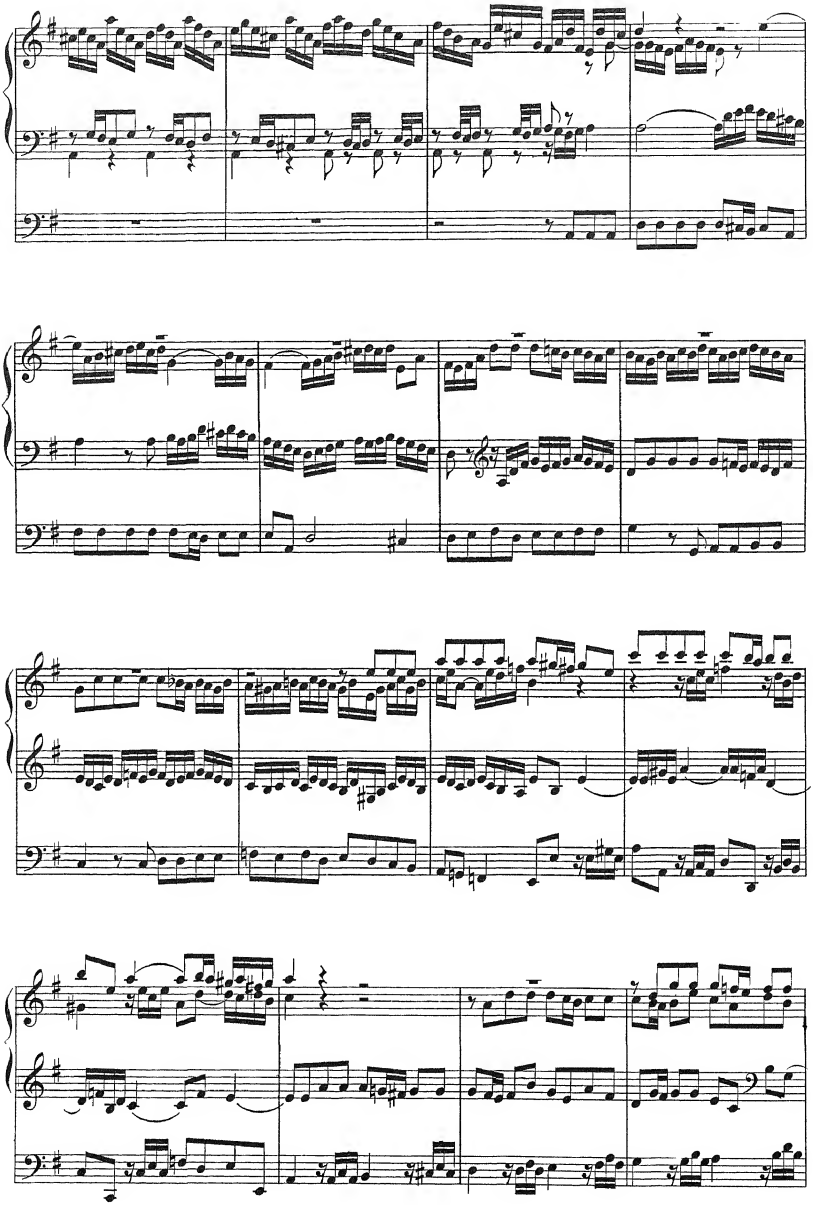
IN G MAJOR

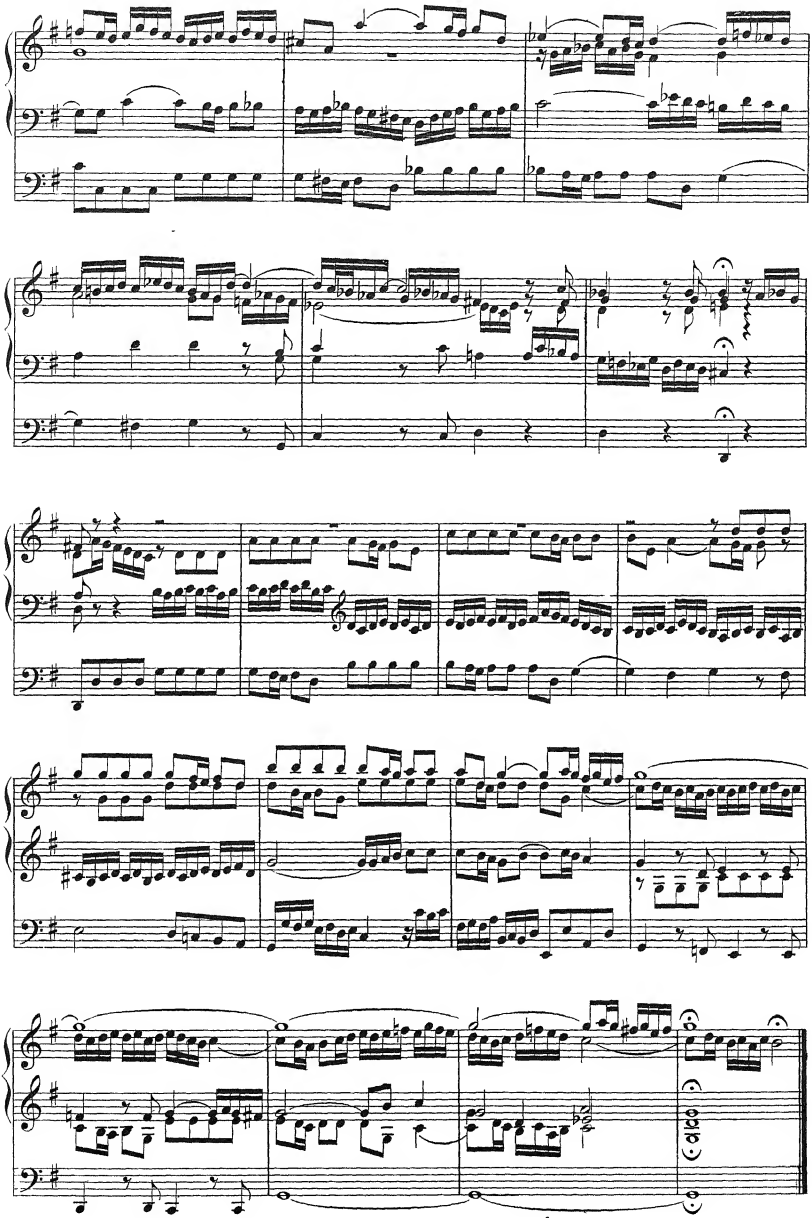
J. S. BACH









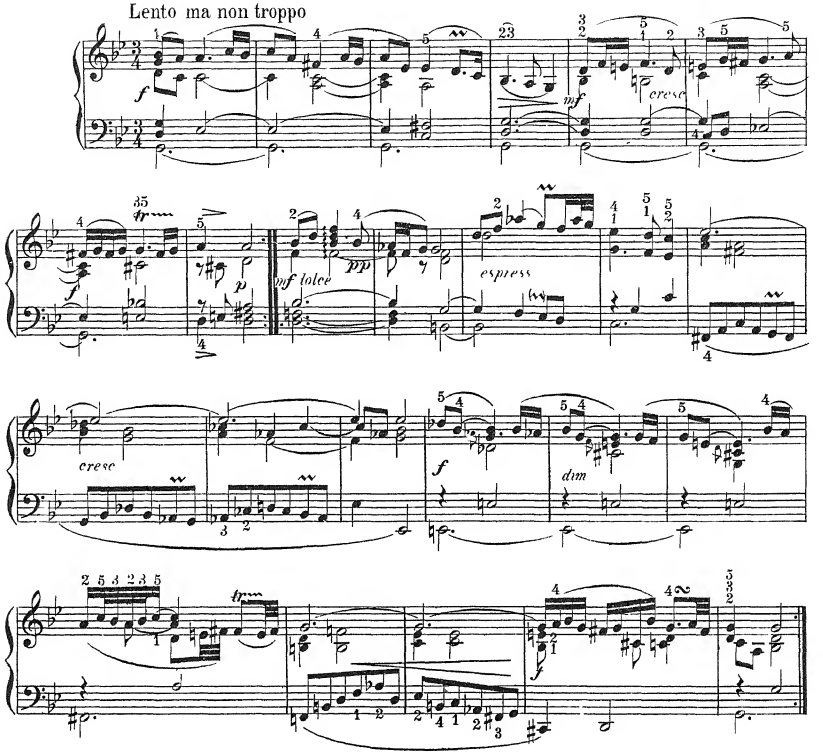


Sarabande and Gavotte.

from the English Suite in G minor

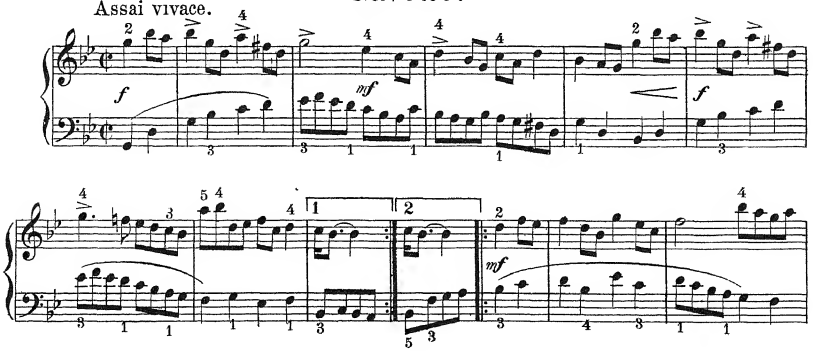
J S BACH

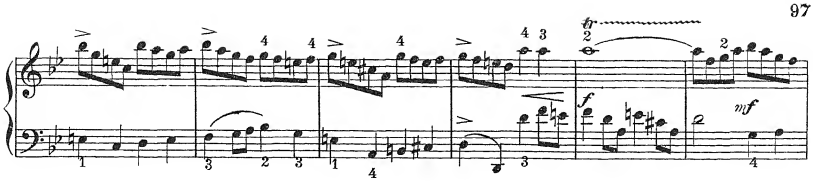
Lento ma non troppo

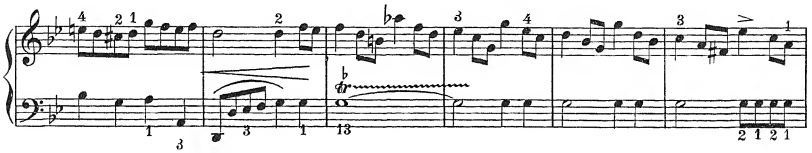


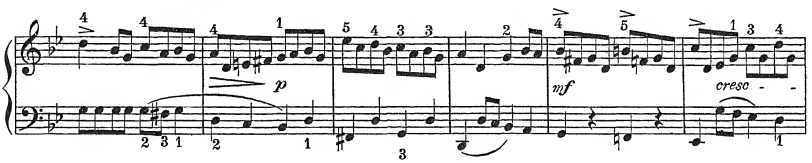
Gavotte.

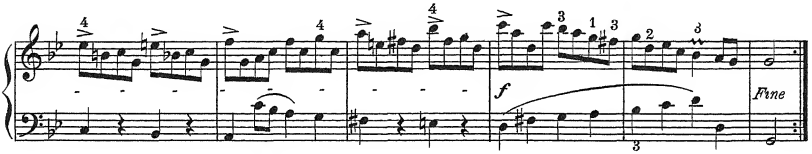
Assai vivace.



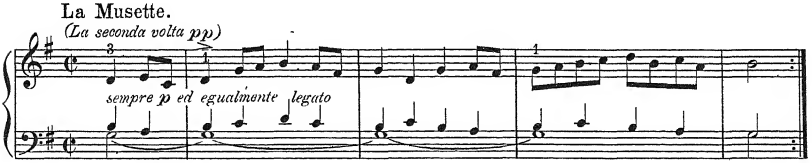

f
mf

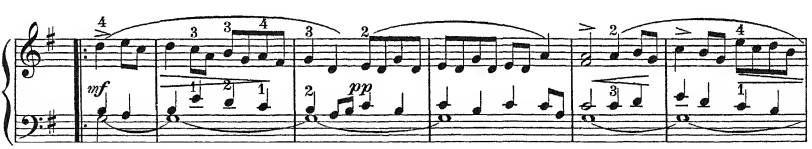


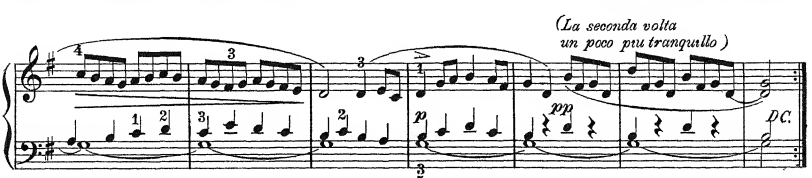

p
mf
cresc - -


f
Fine

La Musette.


(La seconda volta pp)
sempre p ed egualmente legato


mf
pp

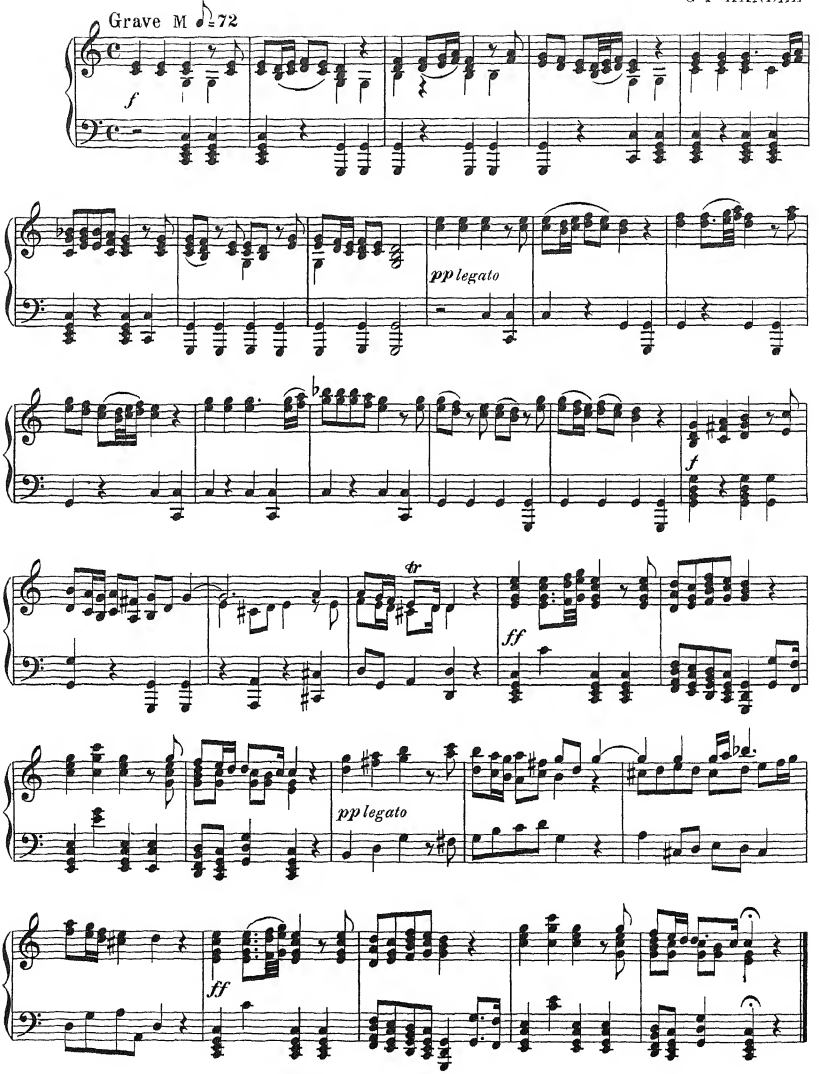

(La seconda volta
un poco piu tranquillo)
p
pp
D.C.

Dead March

from the

ORATORIO "SAUL"

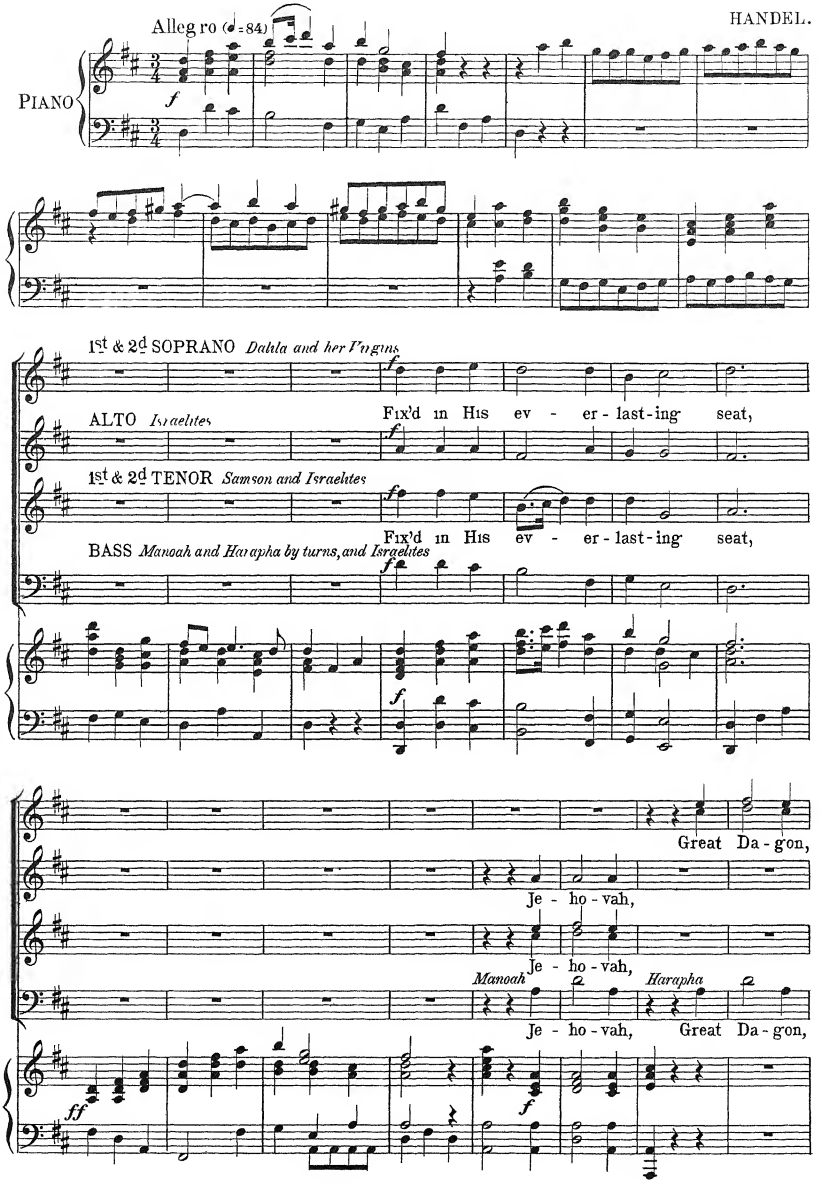
G F HANDEL

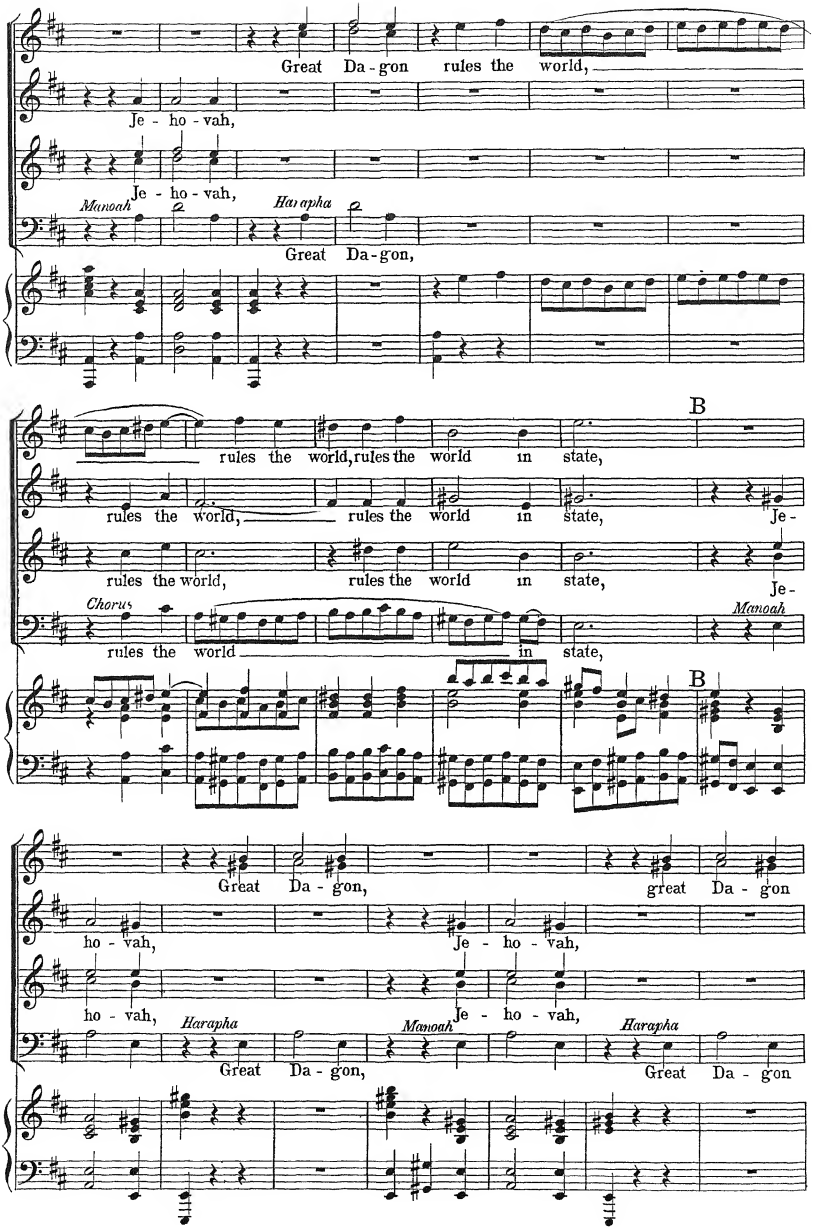


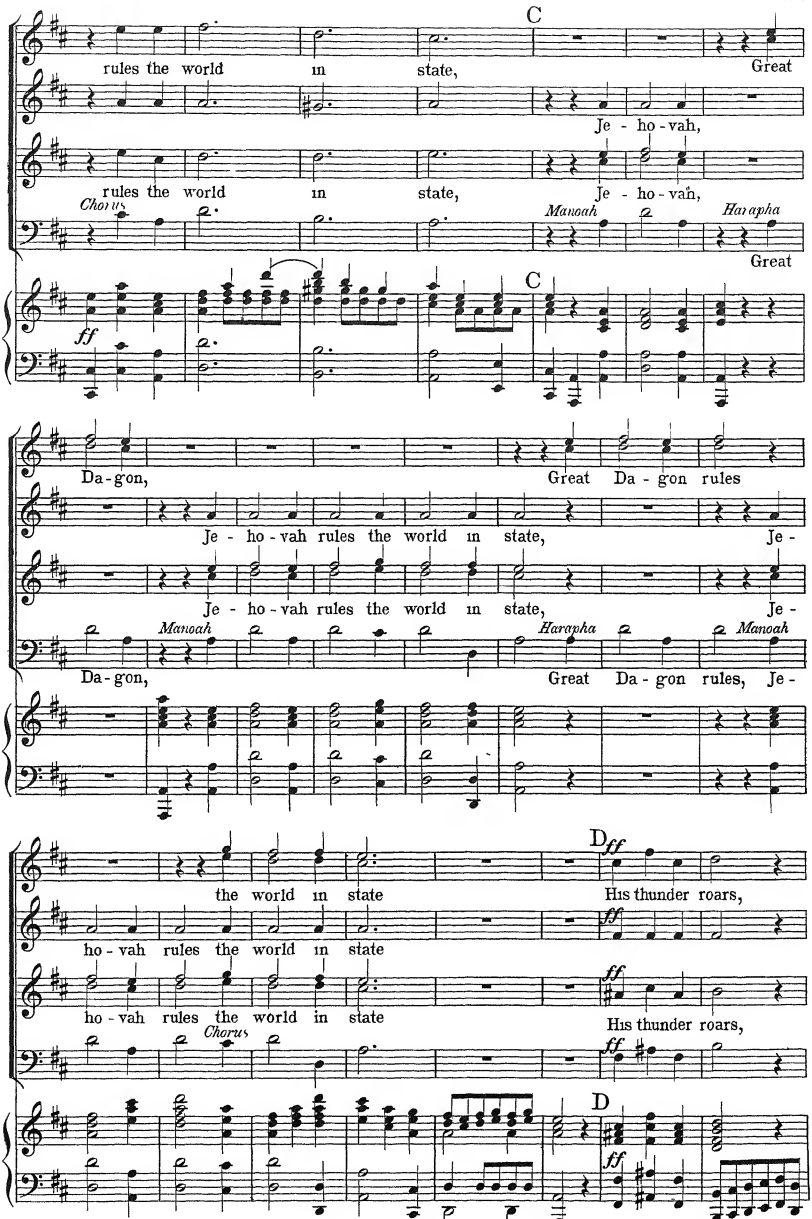
Fix'd In His Everlasting Seat.

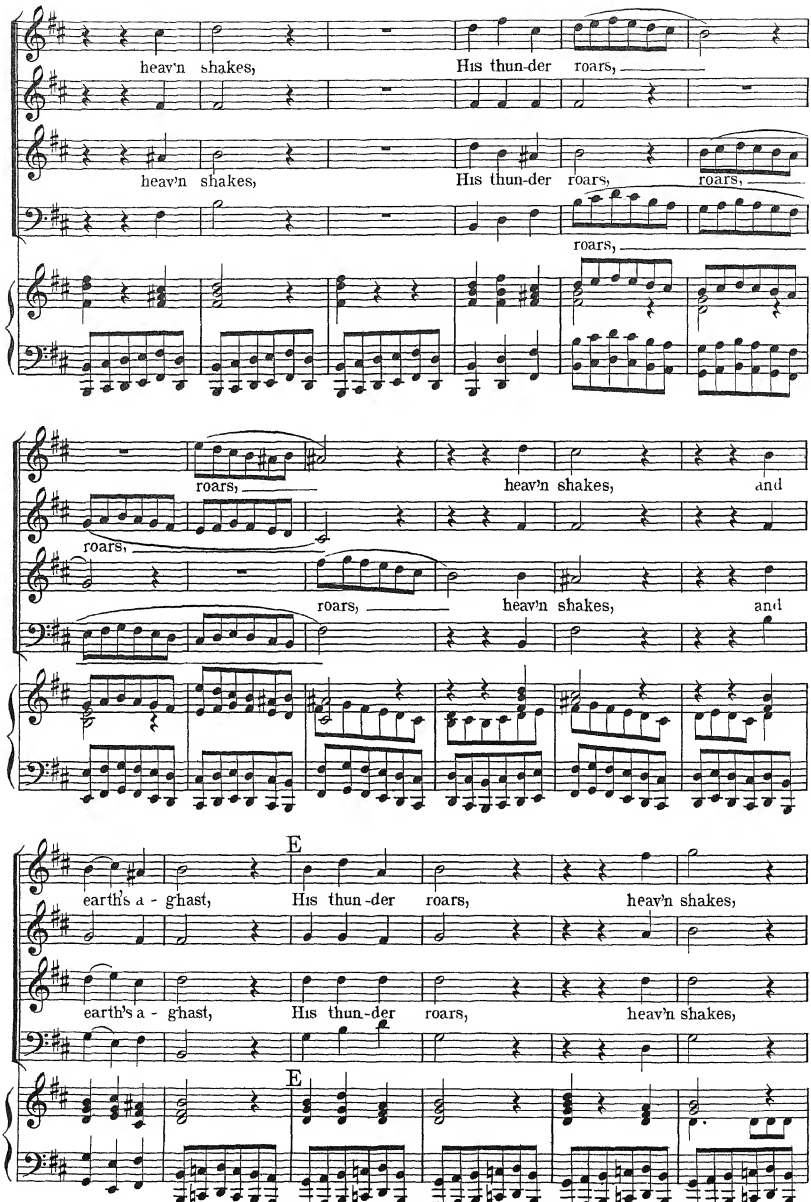
CHORUS from "SAMSON"

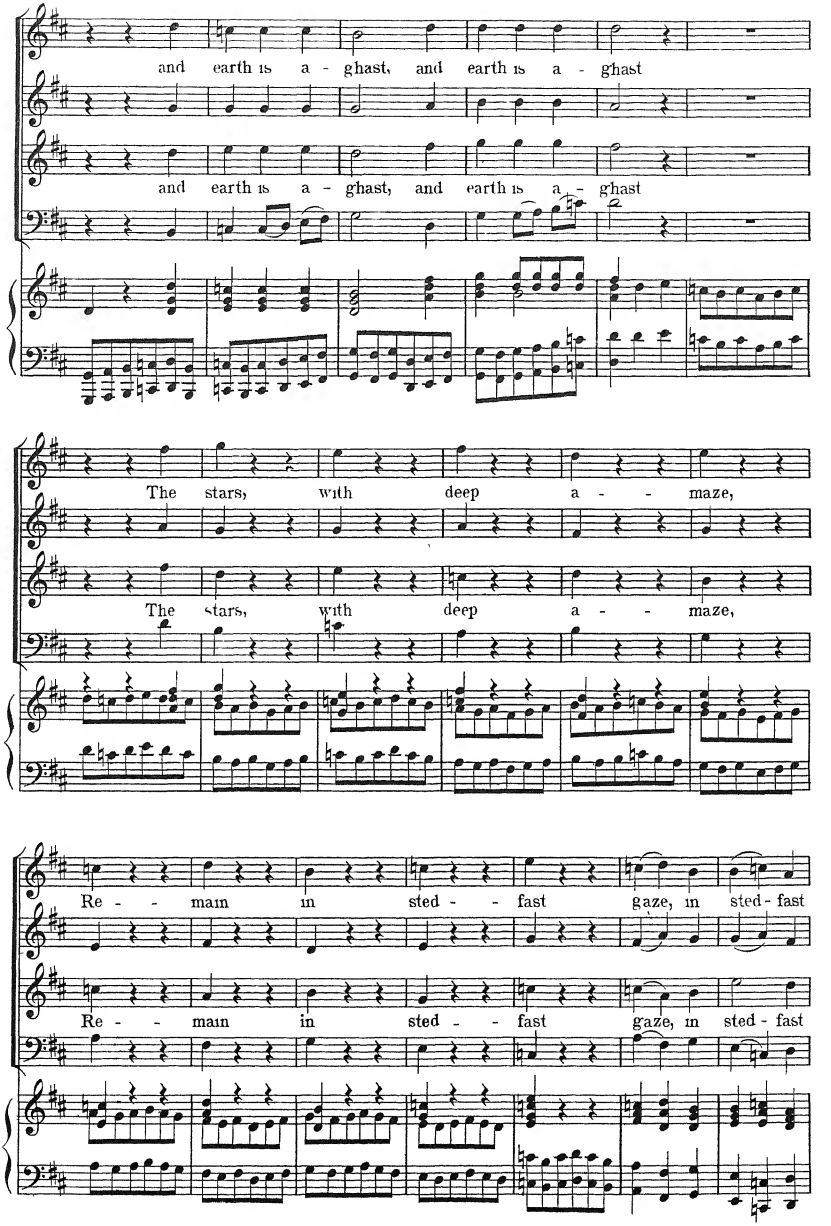
HANDEL.

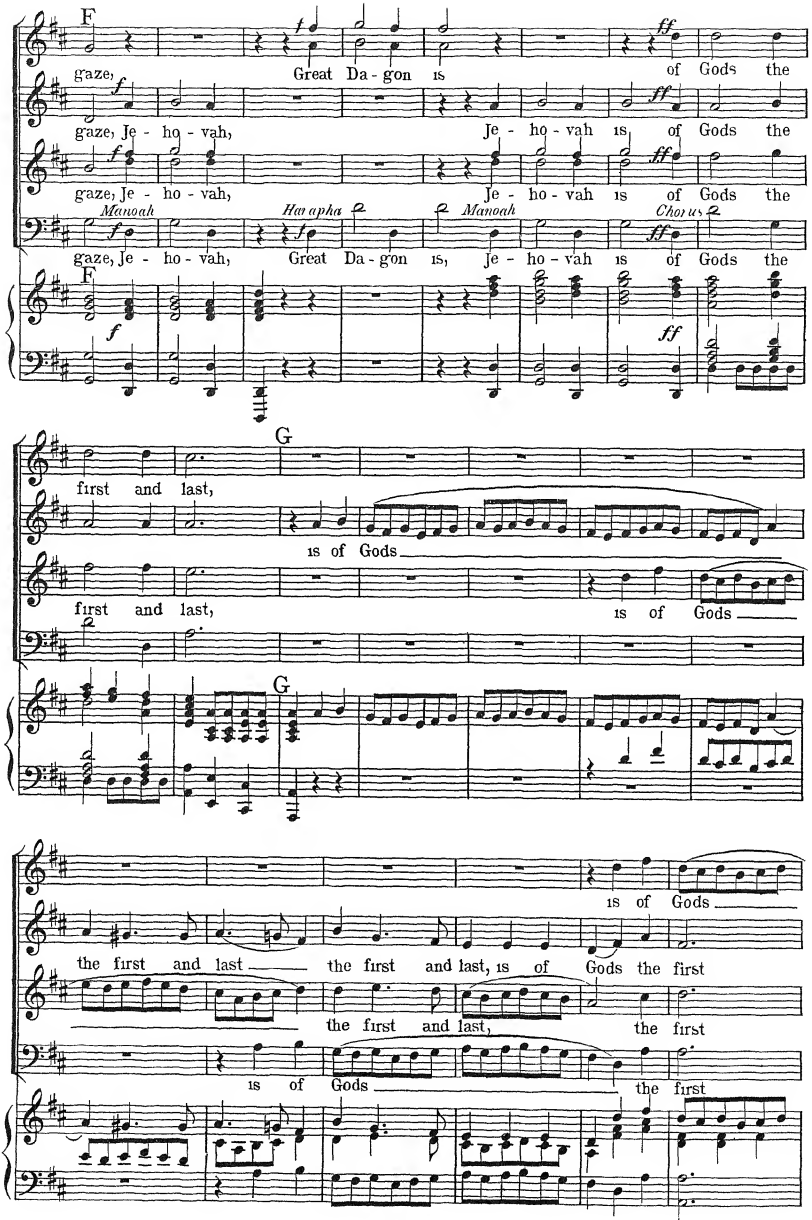


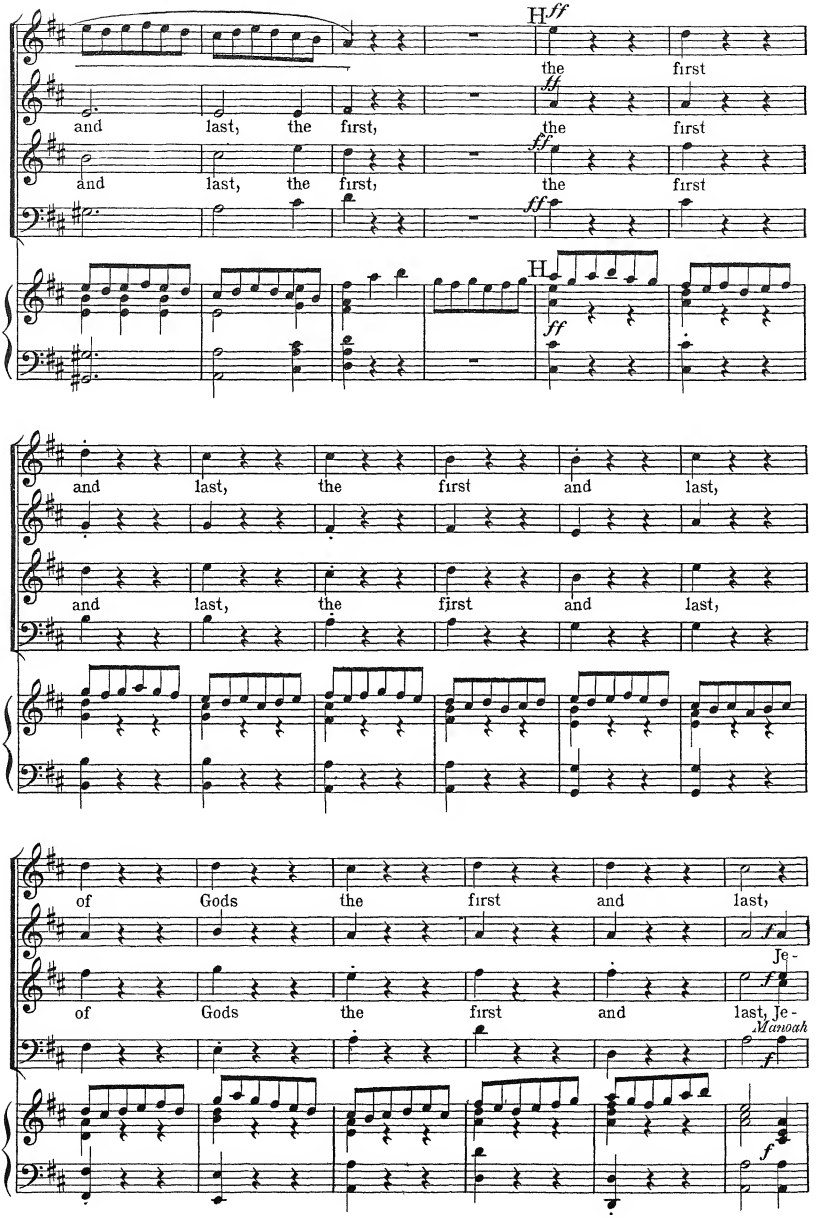

Great Da-gon rules the world,
Je - ho - vah,
Je - ho - vah,
Manoah
Harapha
Great Da-gon,
rules the world, rules the world in state,
B
rules the world, rules the world in state, Je-
rules the world, rules the world in state, Je-
Chorus
rules the world in state,
Manoah
B
Great Da-gon, great Da-gon
ho - vah, Je - ho - vah,
ho - vah, Je - ho - vah,
Harapha
Manoah
Harapha
Great Da-gon, Great Da-gon

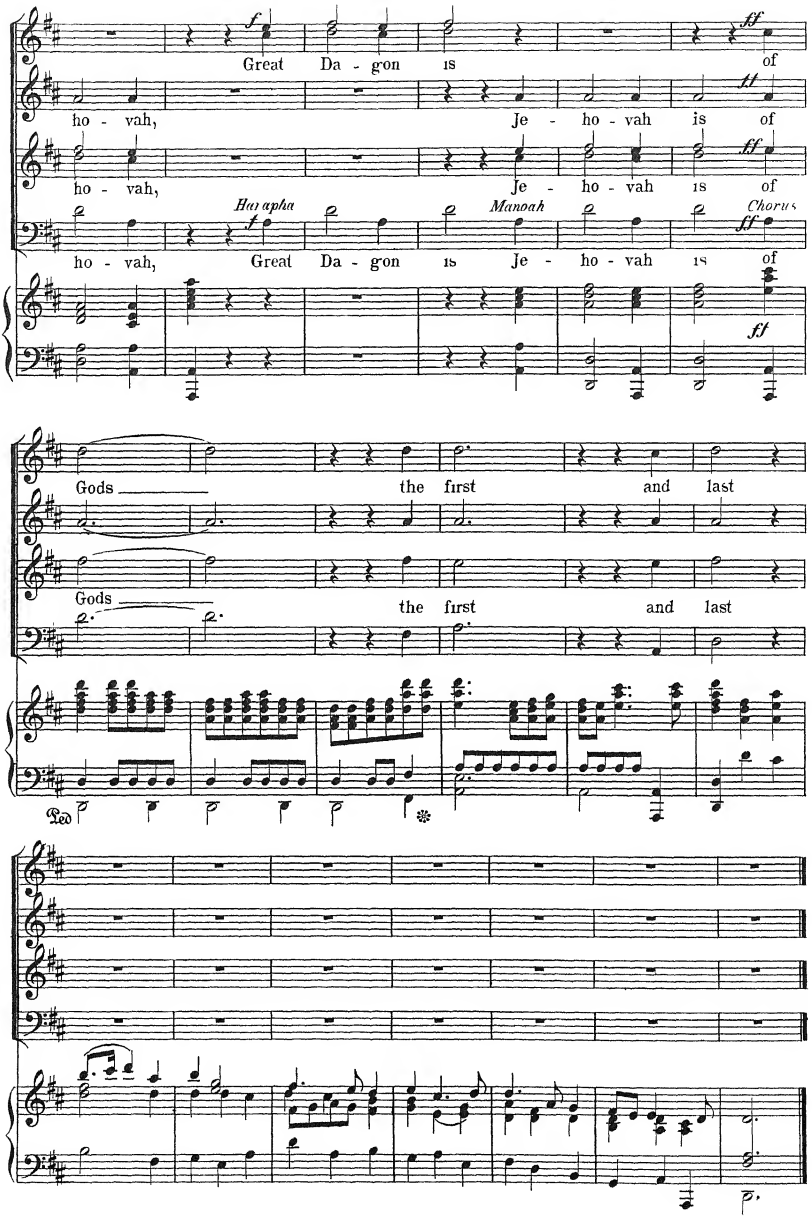

C
rules the world in state,
Great
Je - ho - vah,
rules the world in state,
Je - ho - vah,
Chorus
Manoah
Harapha
Great
ff
C
Da - gon,
Great Da - gon rules
Je - ho - vah rules the world in state,
Je -
Je - ho - vah rules the world in state,
Je -
Manoah
Harapha
Manoah
Da - gon,
Great Da - gon rules, Je -
D
ff
the world in state
His thunder roars,
ho - vah rules the world in state
ho - vah rules the world in state
His thunder roars,
Chorus
D
ff


heav'n shakes,
His thun-der roars,
heav'n shakes,
His thun-der roars,
roars,
roars,
roars,
roars,
heav'n shakes,
and
roars,
roars,
heav'n shakes,
and
E
earth's a - ghast,
His thun-der roars,
heav'n shakes,
earth's a - ghast,
His thun-der roars,
heav'n shakes,
E


and earth is a - ghast, and earth is a - ghast
and earth is a - ghast, and earth is a - ghast
The stars, with deep a - maze,
The stars, with deep a - maze,
Re - main in sted - fast gaze, in sted - fast
Re - main in sted - fast gaze, in sted - fast


F
gaze,
Great Da - gon is of Gods the
gaze, Je - ho - vah,
Je - ho - vah is of Gods the
gaze, Je - ho - vah,
Je - ho - vah is of Gods the
Manoah
Haapha
Manoah
Chorus
gaze, Je - ho - vah, Great Da - gon is, Je - ho - vah is of Gods the
G
first and last,
is of Gods
first and last,
is of Gods
is of Gods
the first and last
the first and last, is of Gods the first
the first and last,
the first
is of Gods
the first

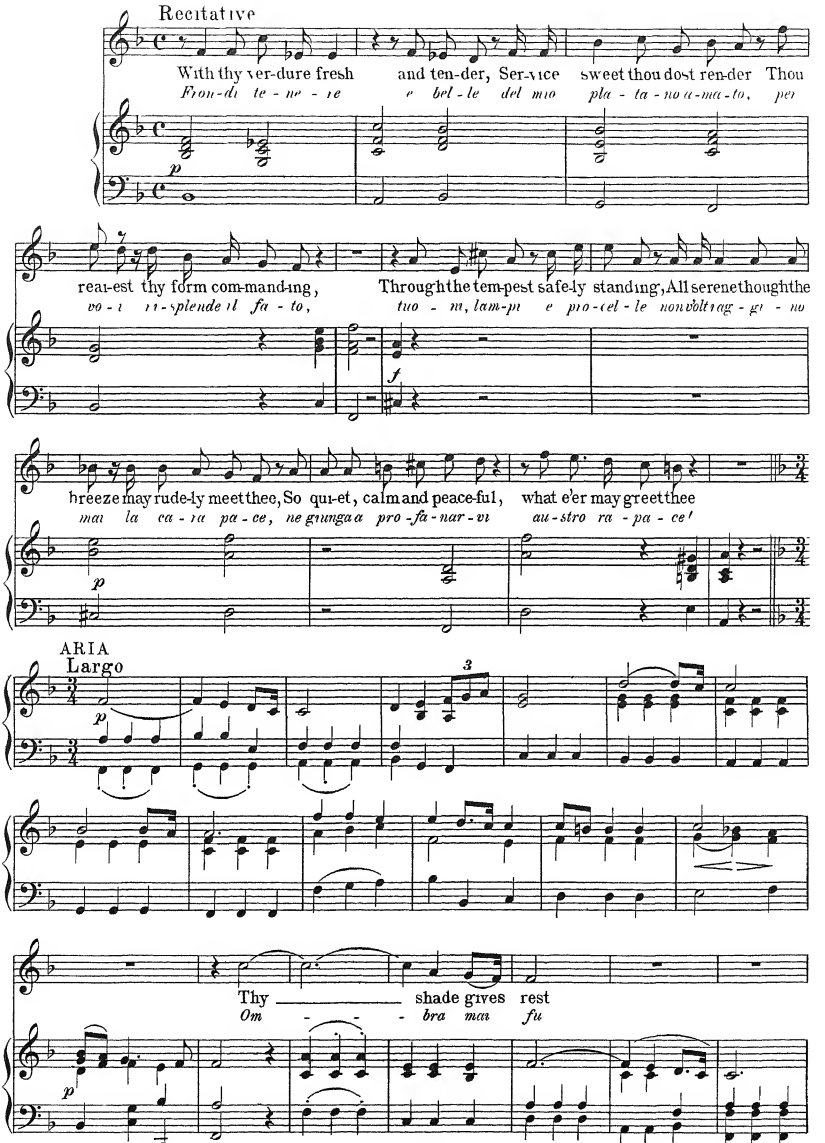

H ff
the first
and last, the first, the first
and last, the first, the first
H
and last, the first and last,
and last, the first and last,
of Gods the first and last,
Je-
of Gods the first and last, Je-
Manoah

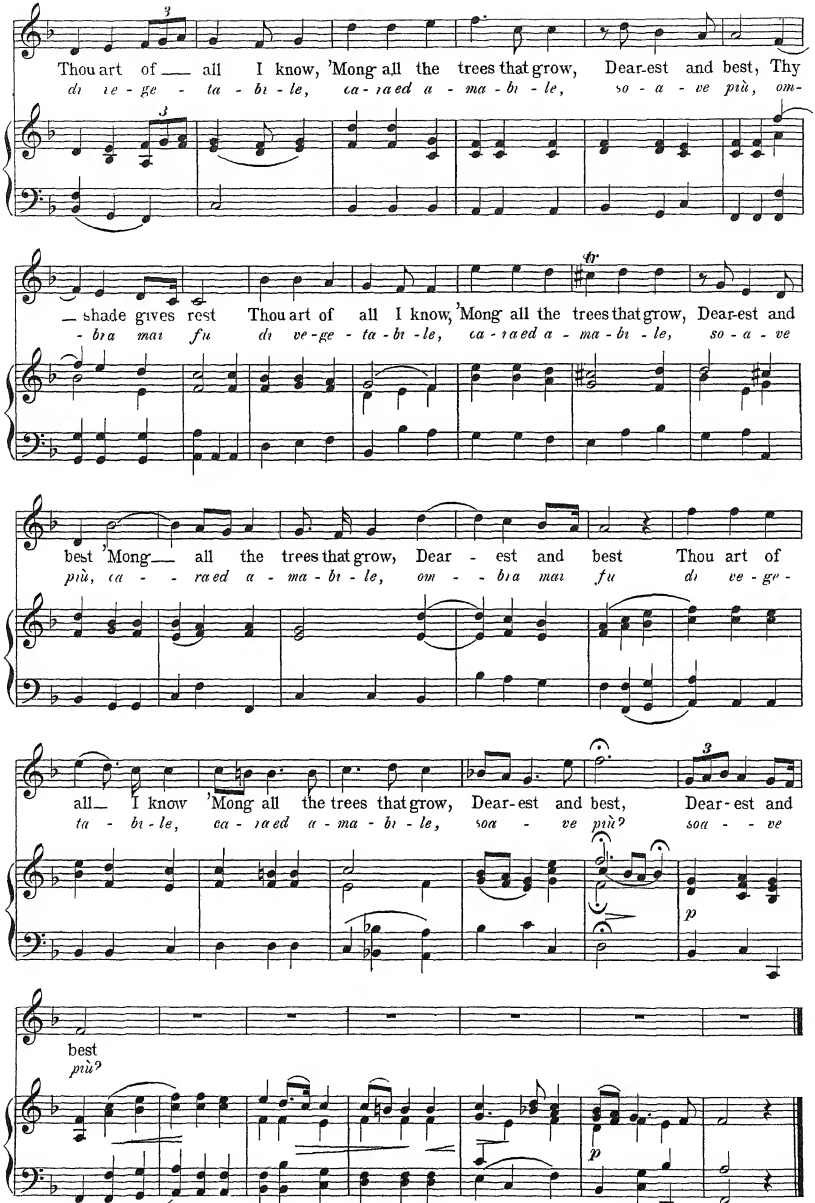

Great Da - gon is of
ho - vah, Je - ho - vah is of
ho - vah, Je - ho - vah is of
Hasapha
Manoah
Chorus
ho - vah, Great Da - gon is Je - ho - vah is of
Gods the first and last
Gods the first and last
Ped.

My Plane Tree.

ARIA from "XERXES"

HANDEL



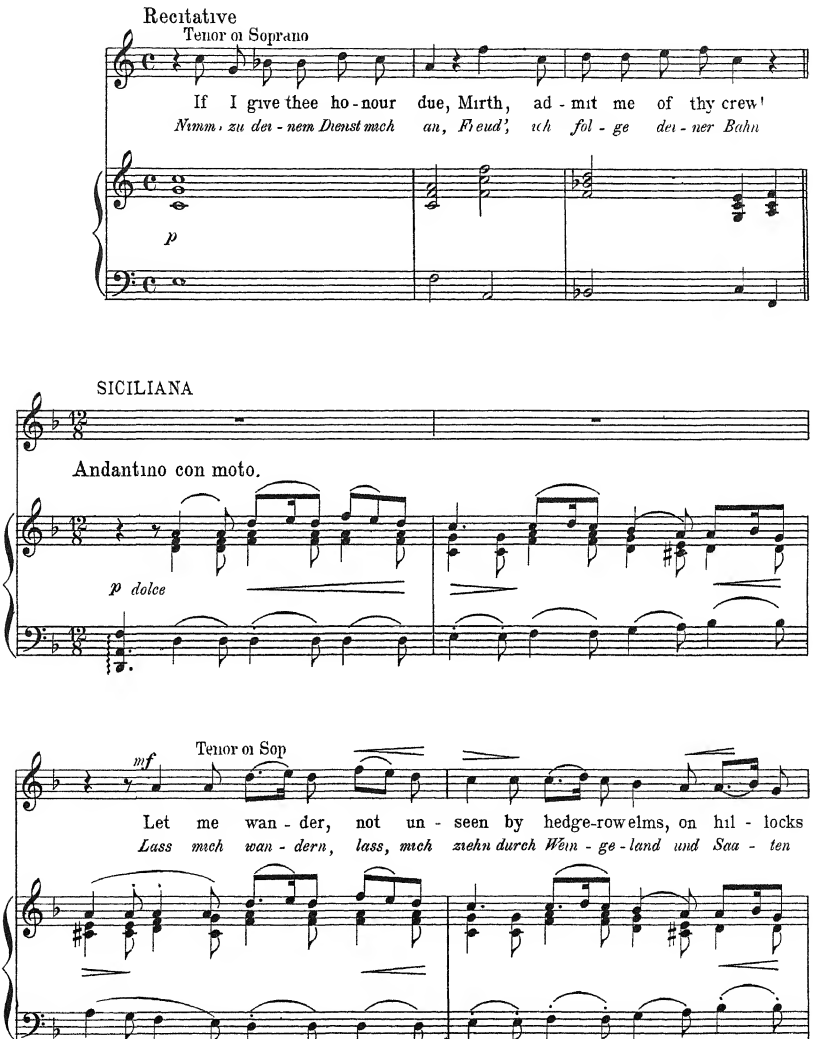

Thou art of all I know, 'Mong all the trees that grow, Dear-est and best, Thy
di ve - ge - ta - bi - le, ca - rae a - ma - bi - le, so - a - ve più, om-
- shade gives rest Thou art of all I know, 'Mong all the trees that grow, Dear-est and
- bra mai fu di ve-ge - ta - bi - le, ca - rae a - ma - bi - le, so - a - ve
best 'Mong all the trees that grow, Dear - est and best Thou art of
più, ca - - rae a - ma - bi - le, om - - bra mai fu di ve - ge -
all I know 'Mong all the trees that grow, Dear-est and best, Dear-est and
ta - bi - le, ca - rae a - ma - bi - le, soa - ve più? soa - - ve
best
più?

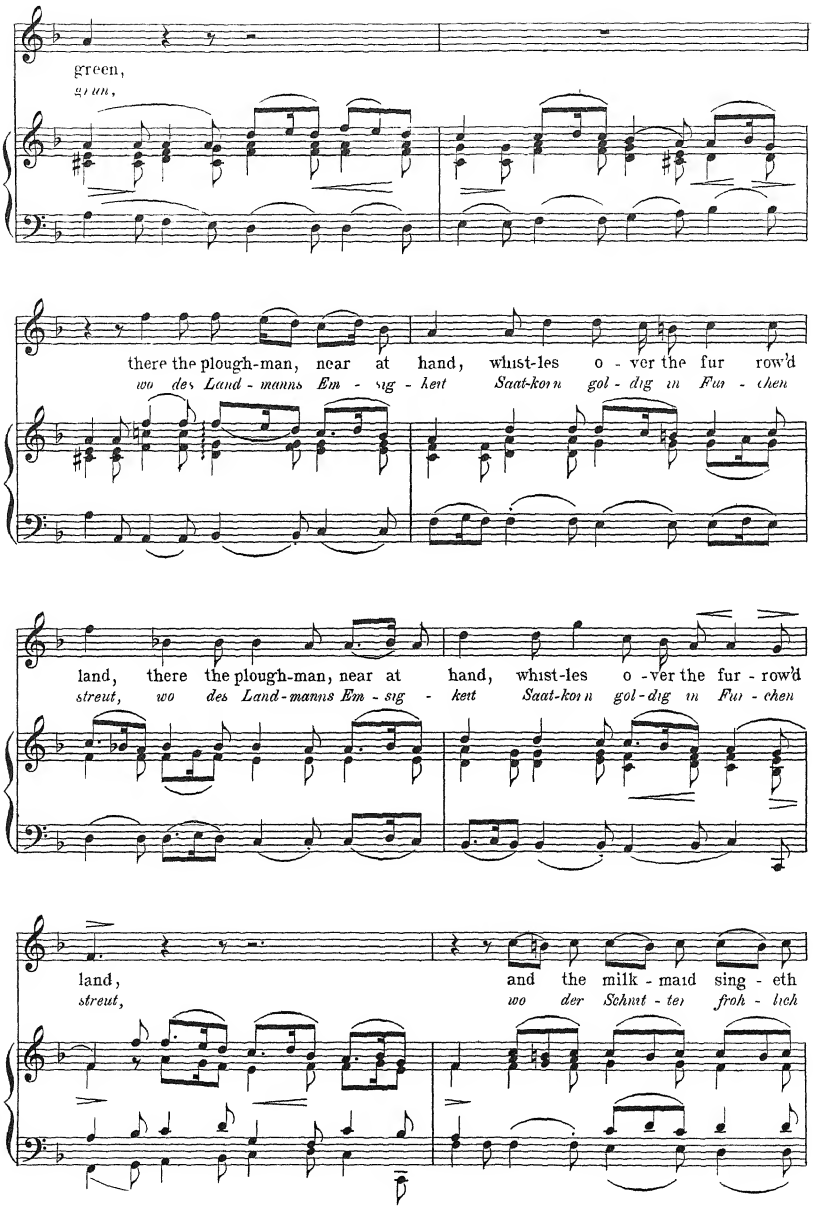
Recitative and Siciliana.

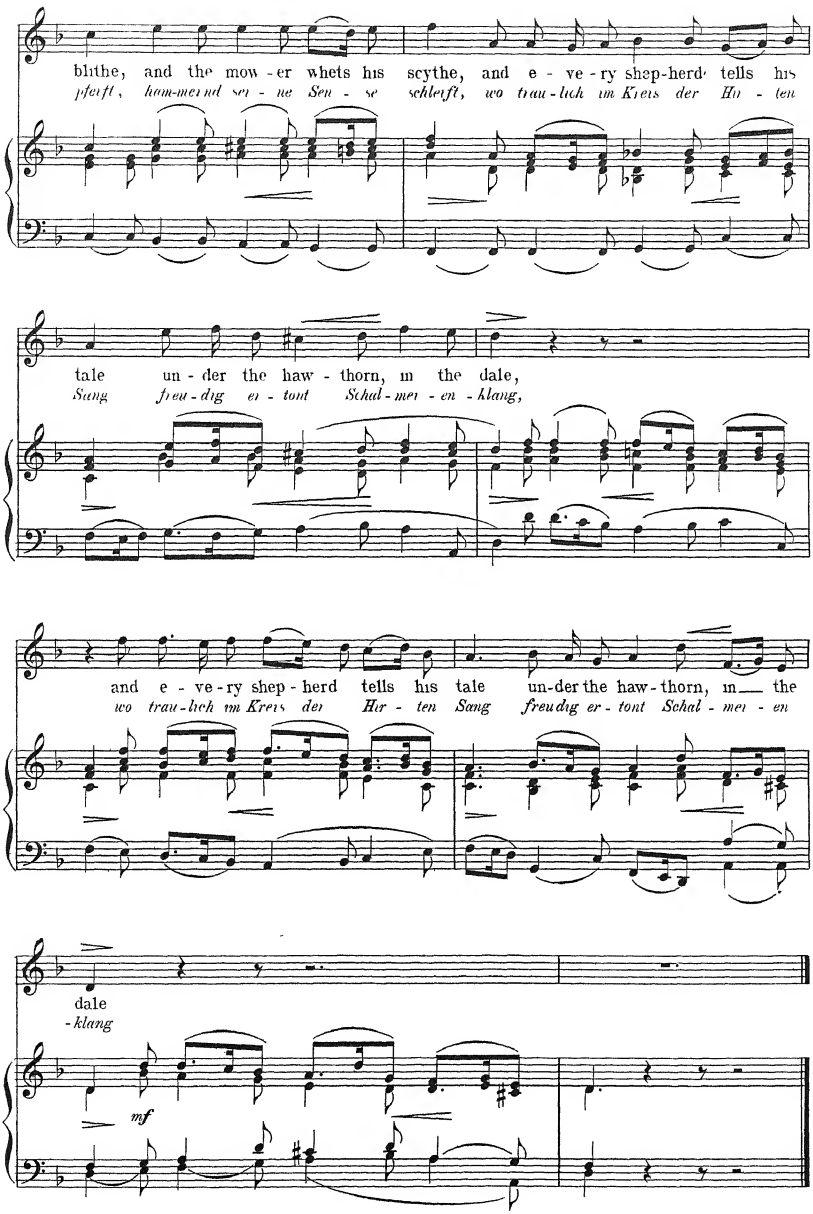
from

L'ALLEGRO

arr by ROBERT FRANZ G F HANDEL




green,
grün,
there the plough-man, near at hand, whist-les o - ver the fur row'd
wo des Land-manns Em - sig - keit Saat-korn gol - dig in Fur - chen
land, there the plough-man, near at hand, whist-les o - ver the fur - row'd
streut, wo des Land-manns Em - sig - keit Saat-korn gol - dig in Fur - chen
land,
streut,
and the milk - maid sing - eth
wo der Schnit - ter froh - lich

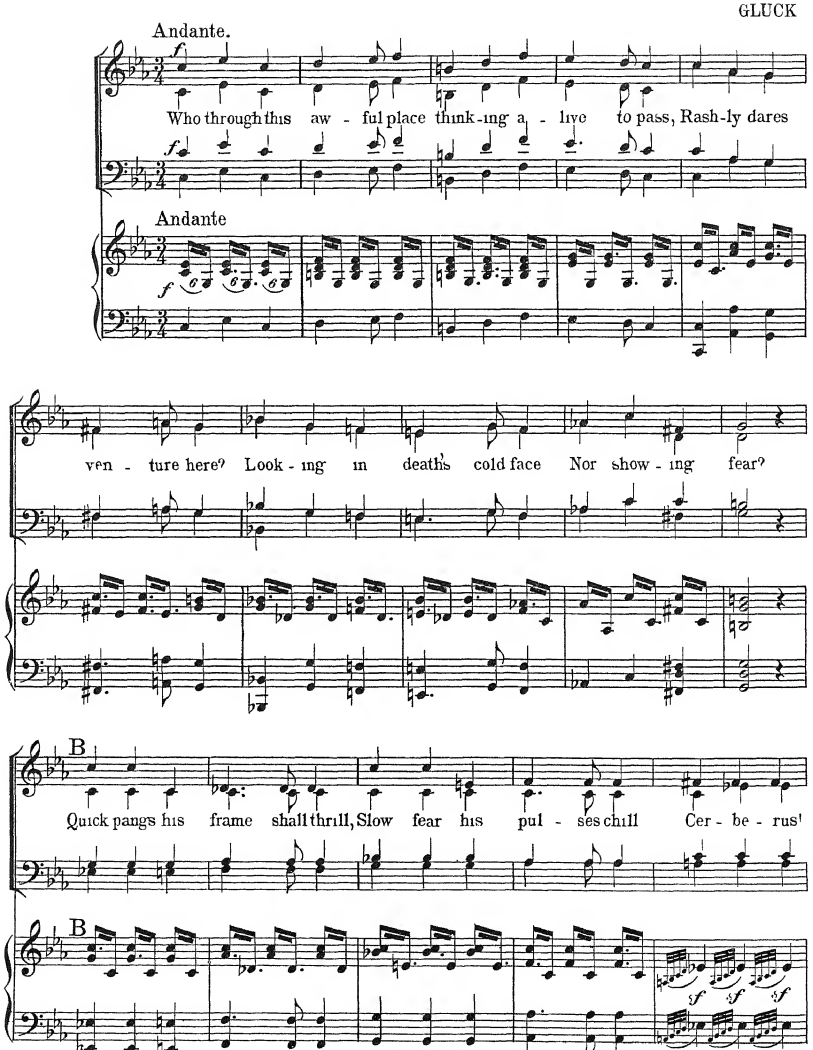

blithe, and the mow - er whets his scythe, and e - ve - ry shep-herd tells his
pfeift, hämmernd sei - ne Sen - se schleift, wo trau - lich im Kreis der Hir - ten
tale un - der the haw - thorn, in the dale,
Sang freu - dig er - tönt Schal - mei - en - klang,
and e - ve - ry shep - herd tells his tale un-der the haw - thorn, in the
wo trau - lich im Kreis der Hir - ten Sang freudig er - tönt Schal - mei - en
dale
- klang
mf

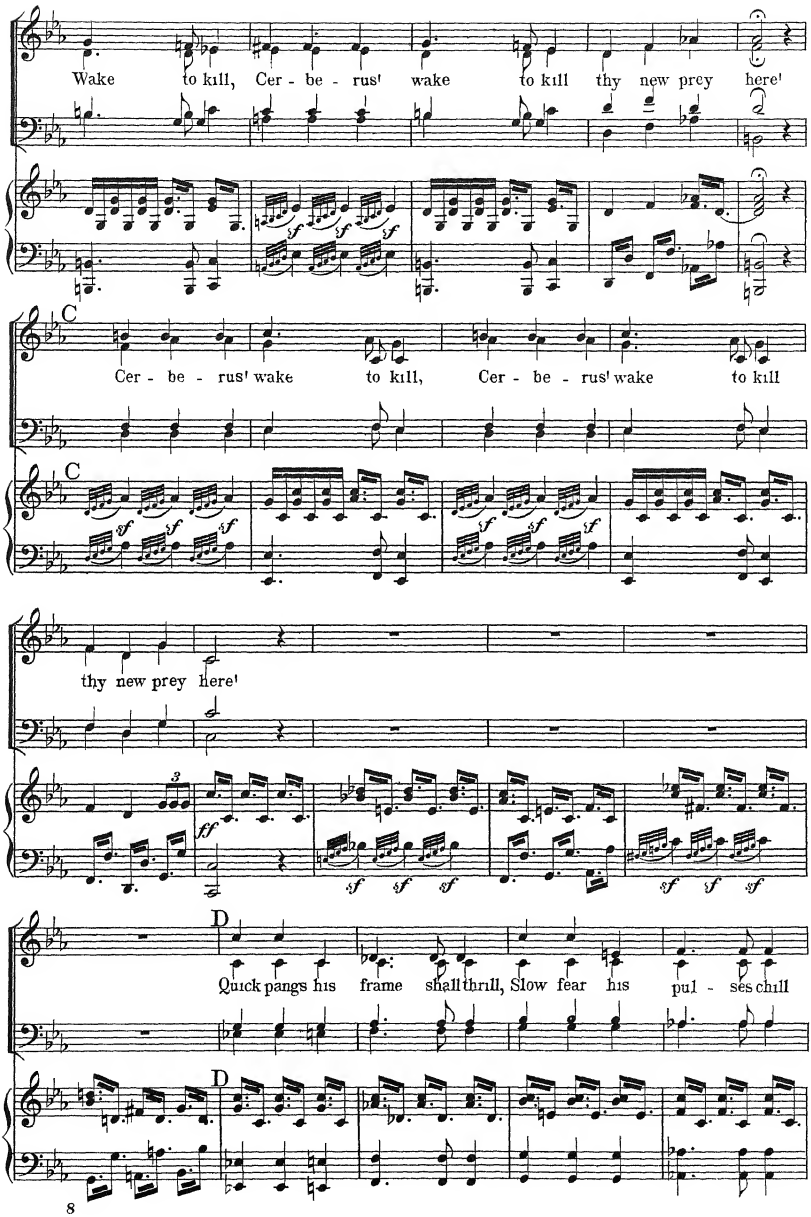
Chorus of Furies

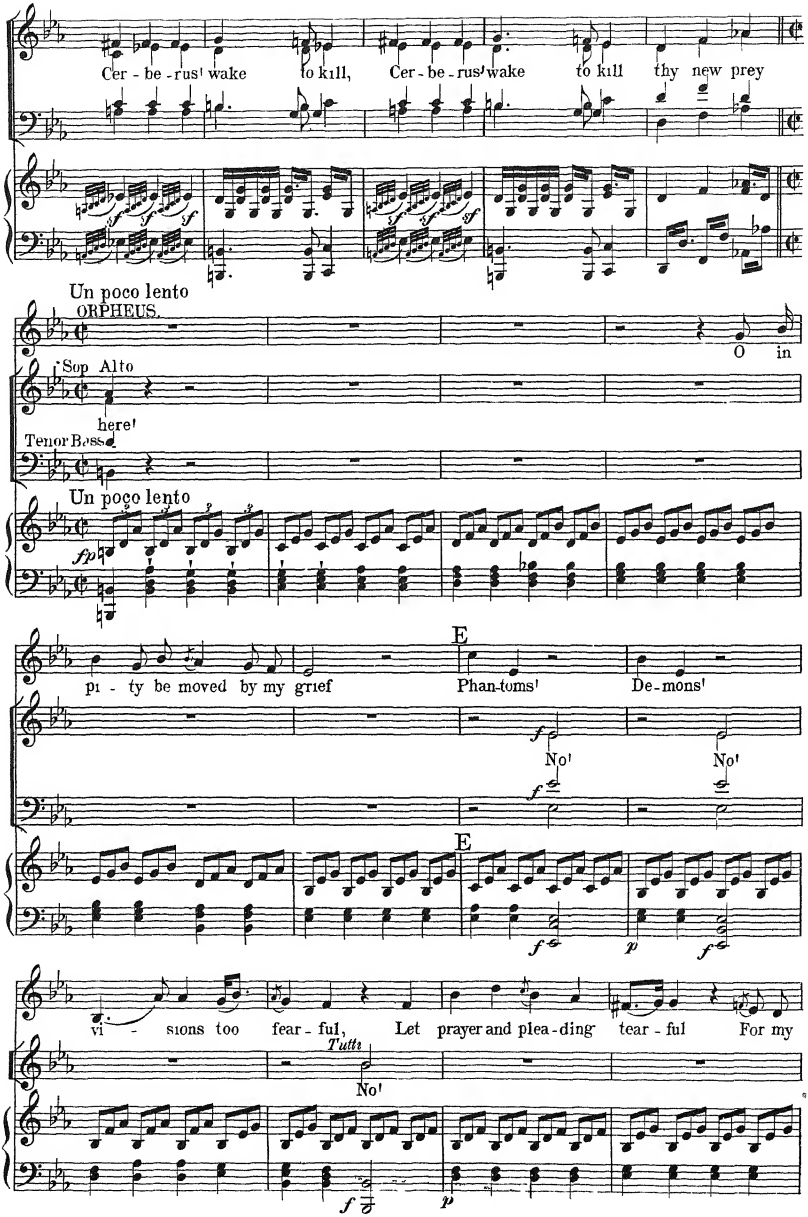
from

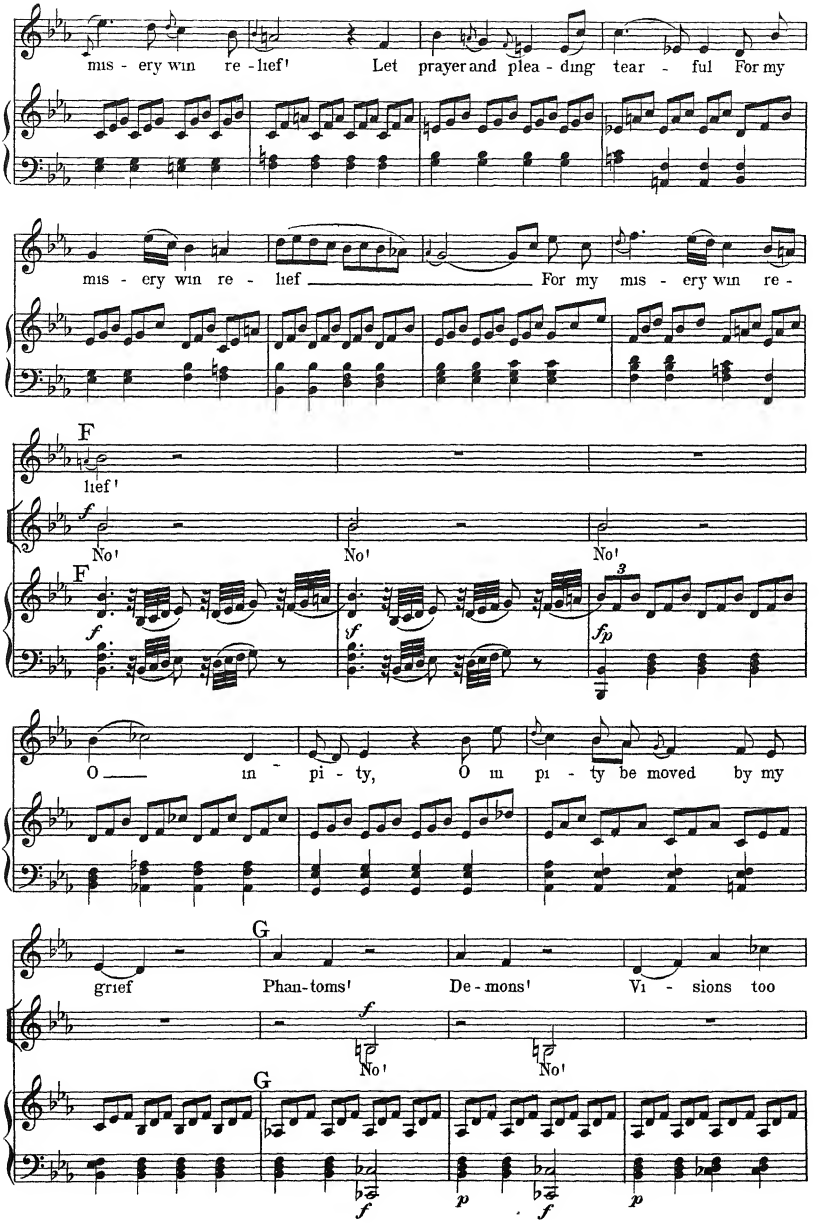
"ORPHEUS"

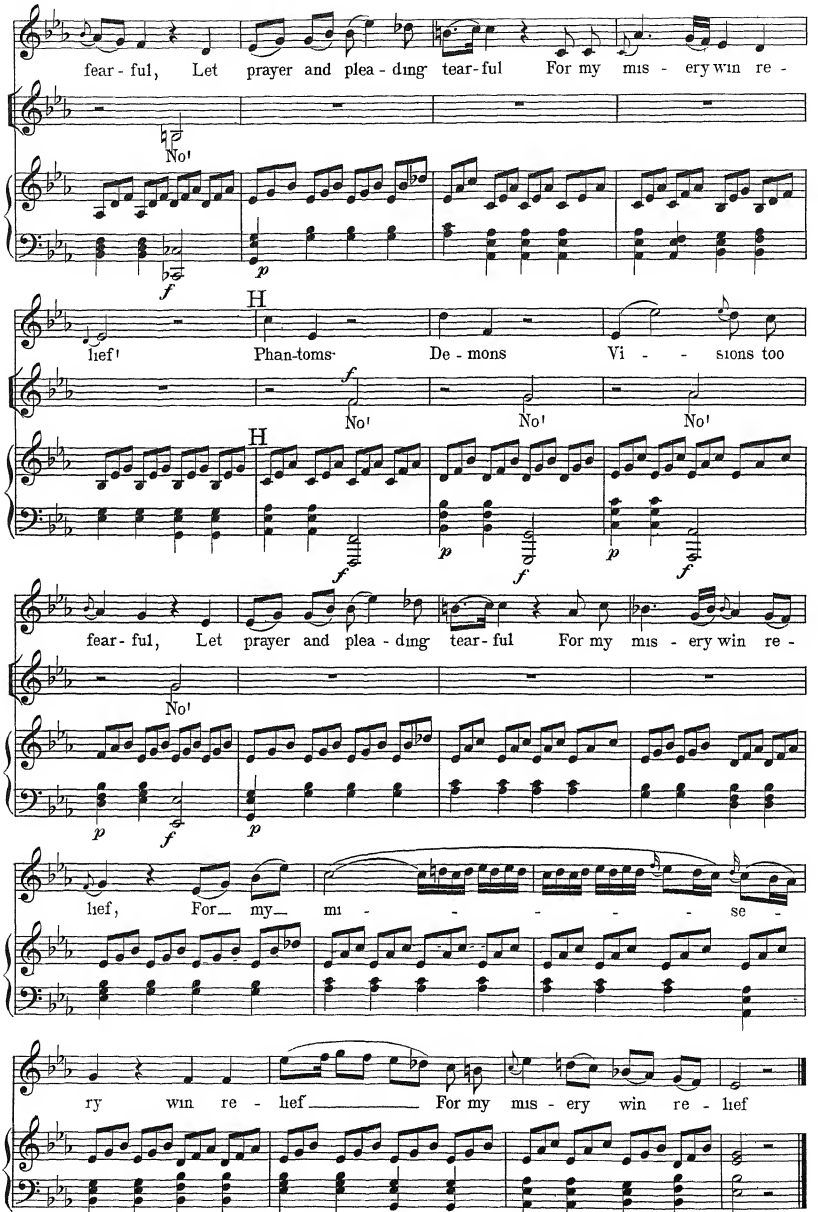
GLUCK




Wake to kill, Cer - be - rus! wake to kill thy new prey here!
C
Cer - be - rus! wake to kill, Cer - be - rus! wake to kill
C
thy new prey here!
D
Quick pangs his frame shall thrill, Slow fear his pul - ses chill
D


Cer - be - rus! wake to kill, Cer - be - rus! wake to kill thy new prey
Un poco lento
ORPHEUS.
O in
Sop. Alto
here!
Tenor. Bass.
Un poco lento
pi - ty be moved by my grief
E
Phan-toms! De-mons!
No! No!
E
vi - sions too fear - ful, Let prayer and plea - ding tear - ful For my
Tutti
No!


mis - ery win re - lief! Let prayer and plea - ding tear - ful For my
mis - ery win re - lief For my mis - ery win re -
F
lief!
No! No! No!
F
O in - pi - ty, O in pi - ty be moved by my
grief
G
Phan-toms! De - mons! Vi - sions too
No! No!
G

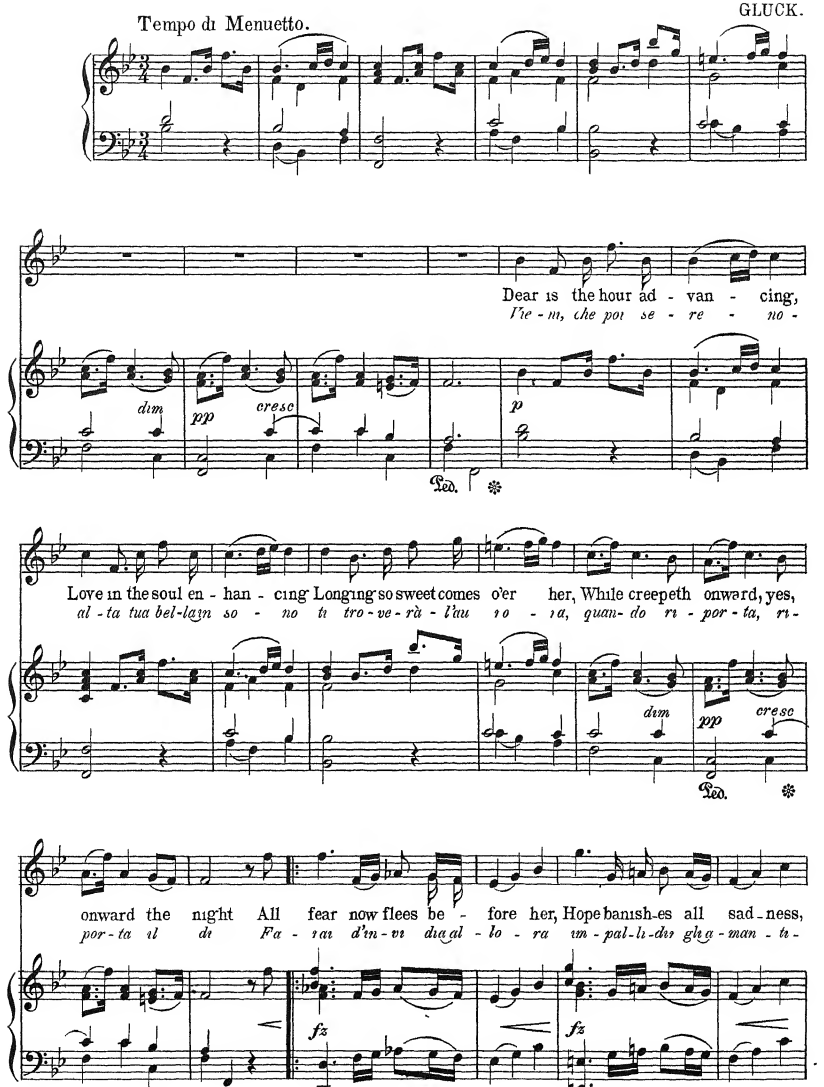

fear - ful, Let prayer and plea - ding tear - ful For my mis - ery win re -
No!
f
p
H
lief! Phan-toms De - mons Vi - - sions too
No! No! No!
fear - ful, Let prayer and plea - ding tear - ful For my mis - ery win re -
No!
lief, For my mi - - - - - - se -
ry win re - lief For my mis - ery win re - lief

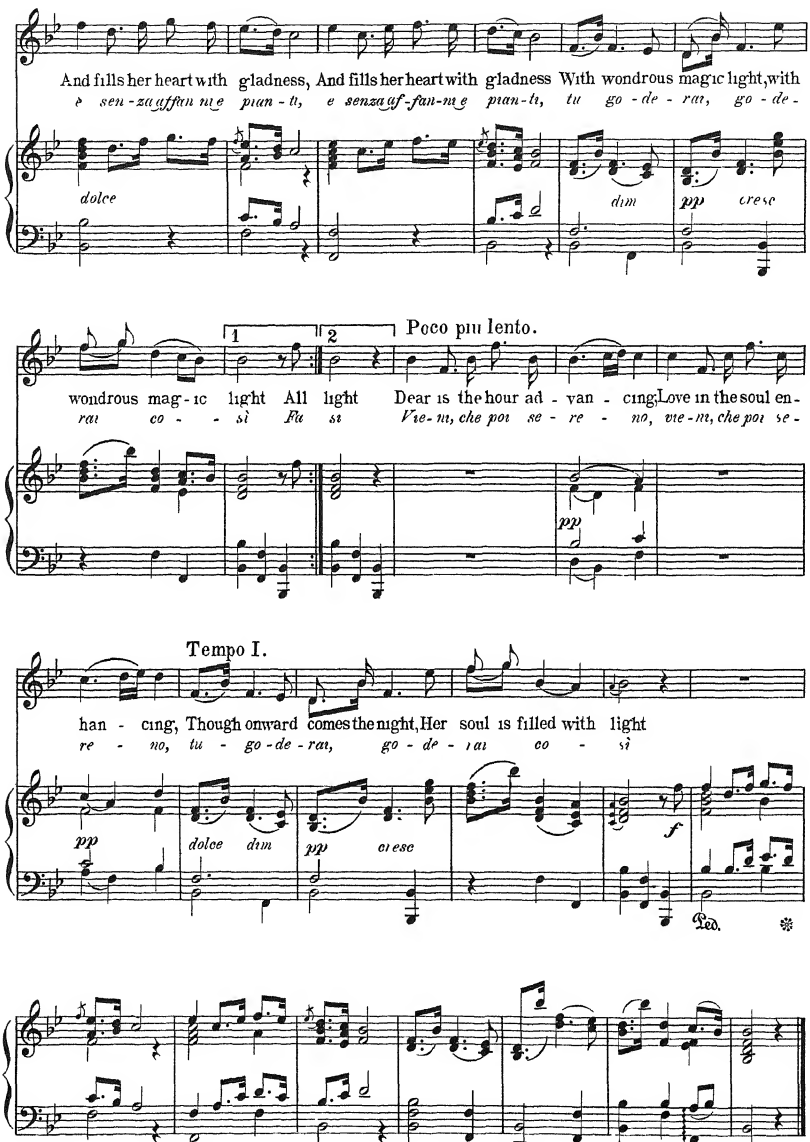
Dear Is the Hour Advancing.

(VIENI CHE POI SERENO)

CAVATINA from "SEMIRAMIS"

GLUCK.

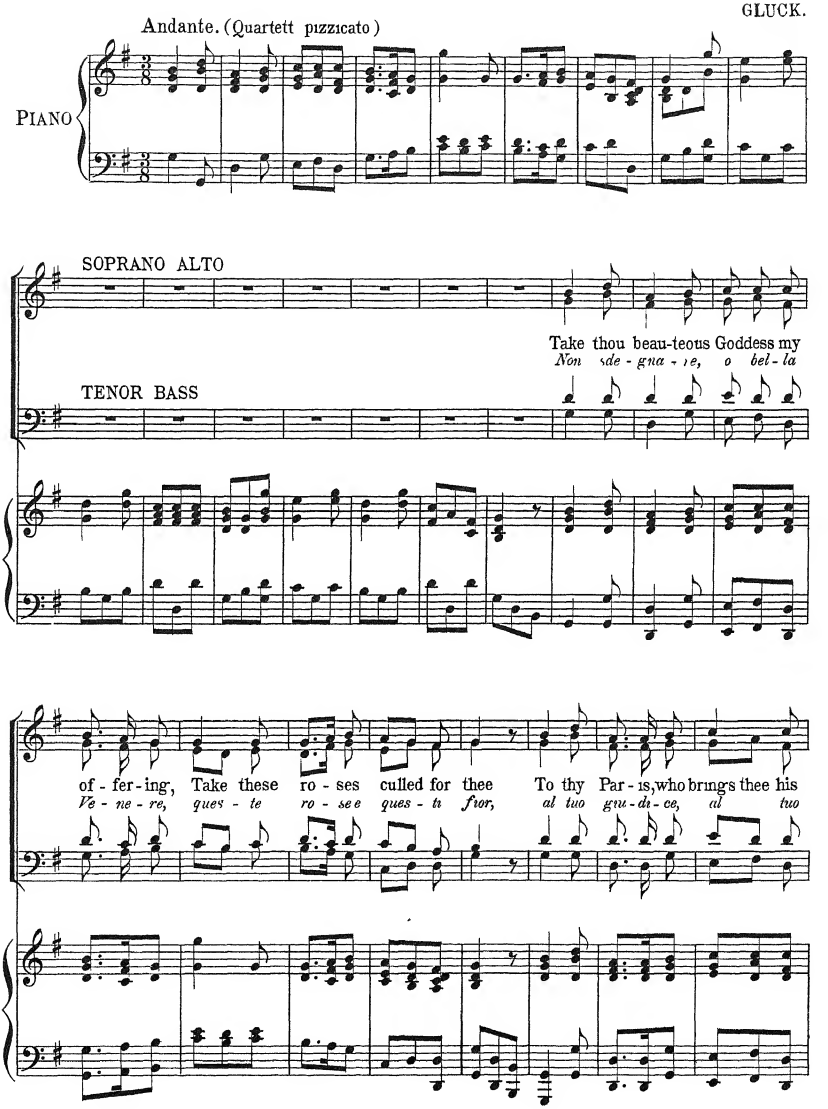


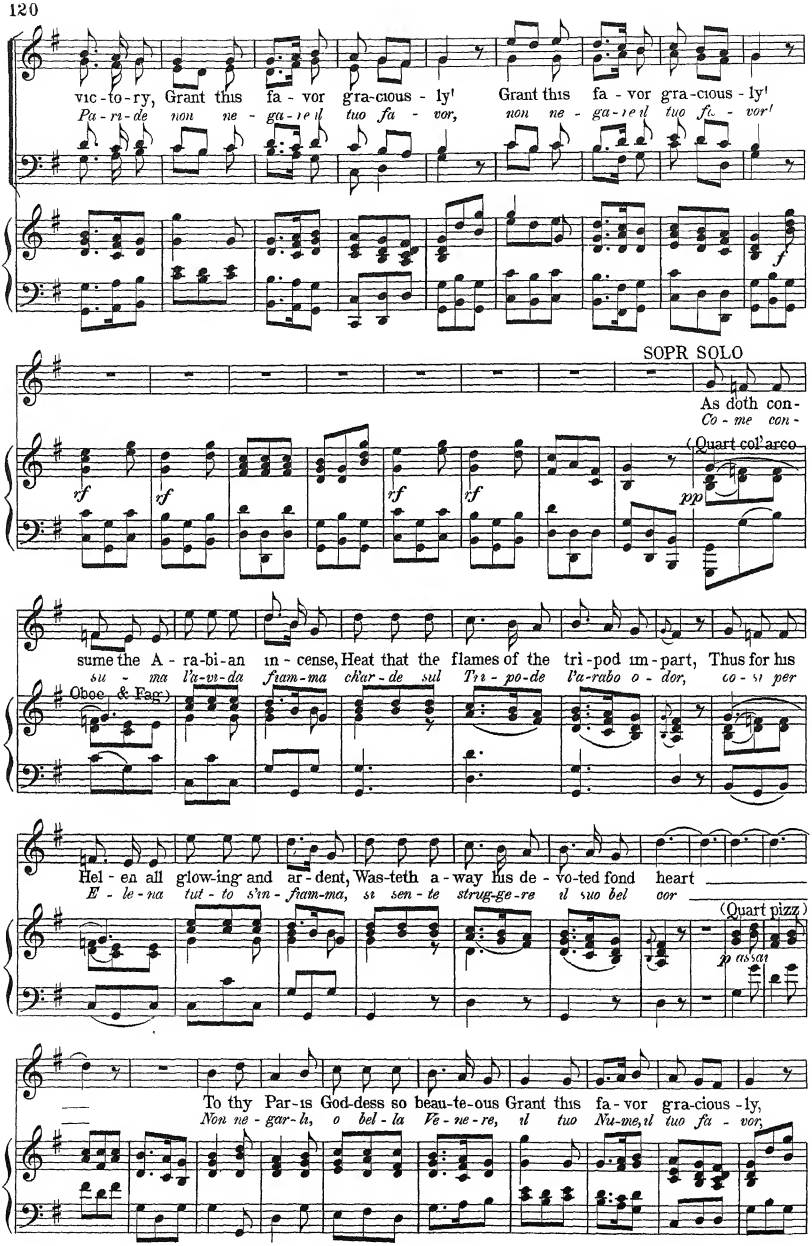

And fills her heart with gladness, And fills her heart with gladness With wondrous magic light, with
e senzauffan nie pian-ti, e senzauf-fan-nie pian-ti, tu go-de-rai, go-de-
dolce
dim
pp
cresc
1
2
Poco piu lento.
wondrous mag-ic light All light Dear is the hour ad-van-cing; Love in the soul en-
rai co-si Fu si Vie-ni, che poi se-re-no, vie-ni, che poi se-
pp
Tempo I.
han-cing, Though onward comes the night, Her soul is filled with light
re-no, tu-go-de-rai, go-de-rai co-si
pp
dolce dim
pp
cresc
f
Ped.
Ped.
Ped.

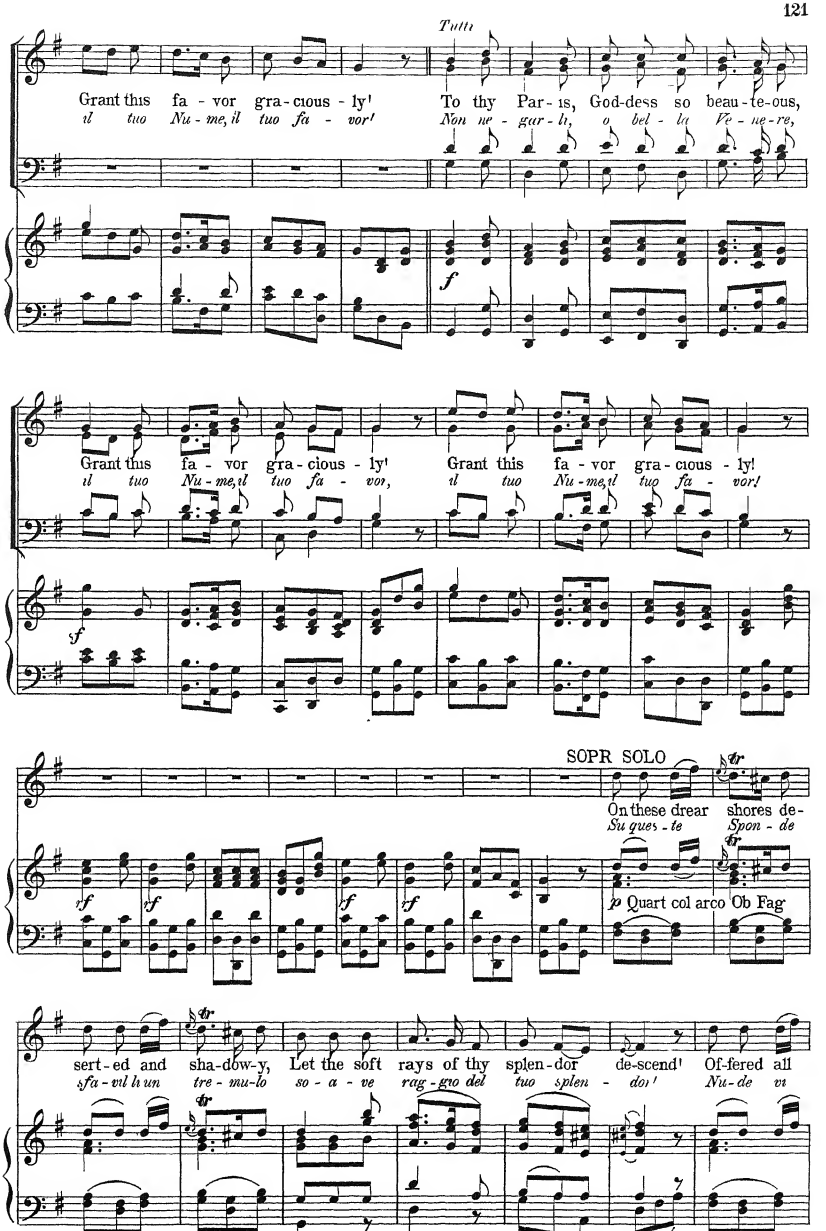
Take My Offering.

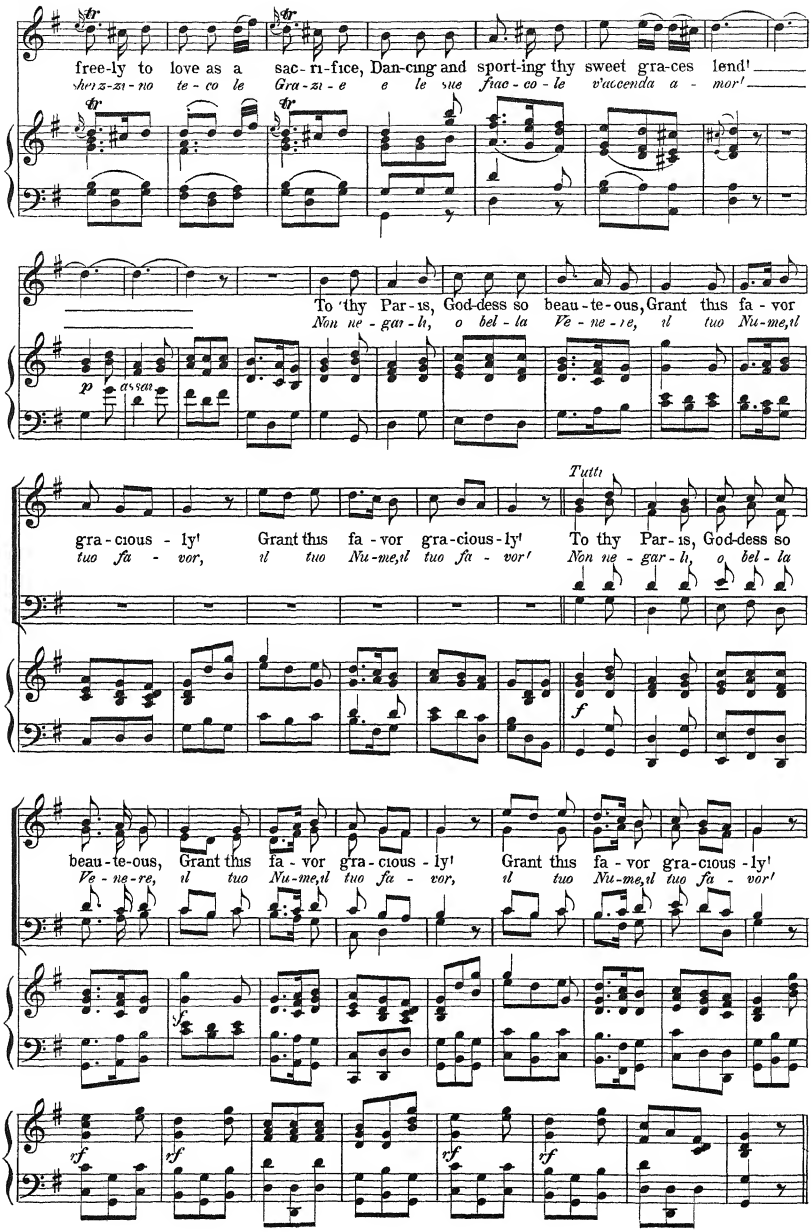
CHORUS from PARIS and HELENE

GLUCK.




vic-to-ry, Grant this fa-vor gra-cious-ly! Grant this fa-vor gra-cious-ly!
Pa-ri-de non ne-ga-re il tuo fa-vor, non ne-ga-re il tuo fa-vor!
SOPR SOLO
As doth con-
Co-me con-
(Quart col'arco
sume the A-ra-bi-an in-cense, Heat that the flames of the tri-pod im-part, Thus for his
su-ma l'a-ra-bi-da fiam-ma char-de sul Tri-po-de l'a-rabo o-dor, co-si per
Oboe & Fag.
Hel-en all glow-ing and ar-dent, Was-teth a-way his de-vo-ted fond heart
E-le-na tut-to s'in-fiam-ma, si sen-te strug-ge-re il suo bel cor
(Quart pizz)
To thy Par-is God-dess so beau-te-ous Grant this fa-vor gra-cious-ly,
Non ne-gar-la, o bel-la Ve-ne-re, il tuo Nu-me, il tuo fa-vor,

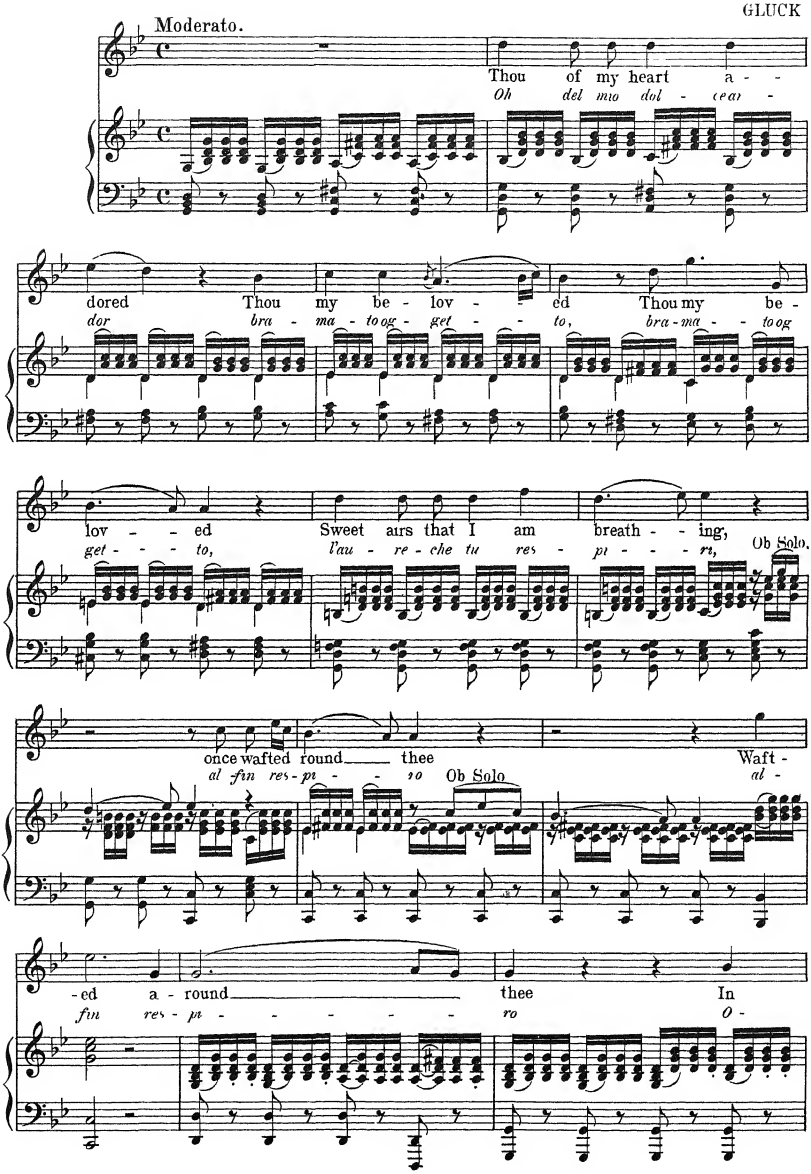

Tutti
Grant this fa - vor gra - cious - ly! To thy Par - is, God-dess so beau - te-ous,
il tuo Nu - me, il tuo fa - vor! Non ne - gar - li, o bel - la Ve - ne - re,
f
Grant this fa - vor gra - cious - ly! Grant this fa - vor gra - cious - ly!
il tuo Nu - me, il tuo fa - vor, il tuo Nu - me, il tuo fa - vor!
sf
SOPR SOLO
On these drear shores de-
Su ques - te Spon - de
p Quart col arco Ob Fag
sert - ed and sha-dow-y, Let the soft rays of thy splen - dor de-scend! Of-fered all
sfa - vil hun tre - mu - lo so - a - ve rag - gio del tuo splen - dor! Nu - de vi

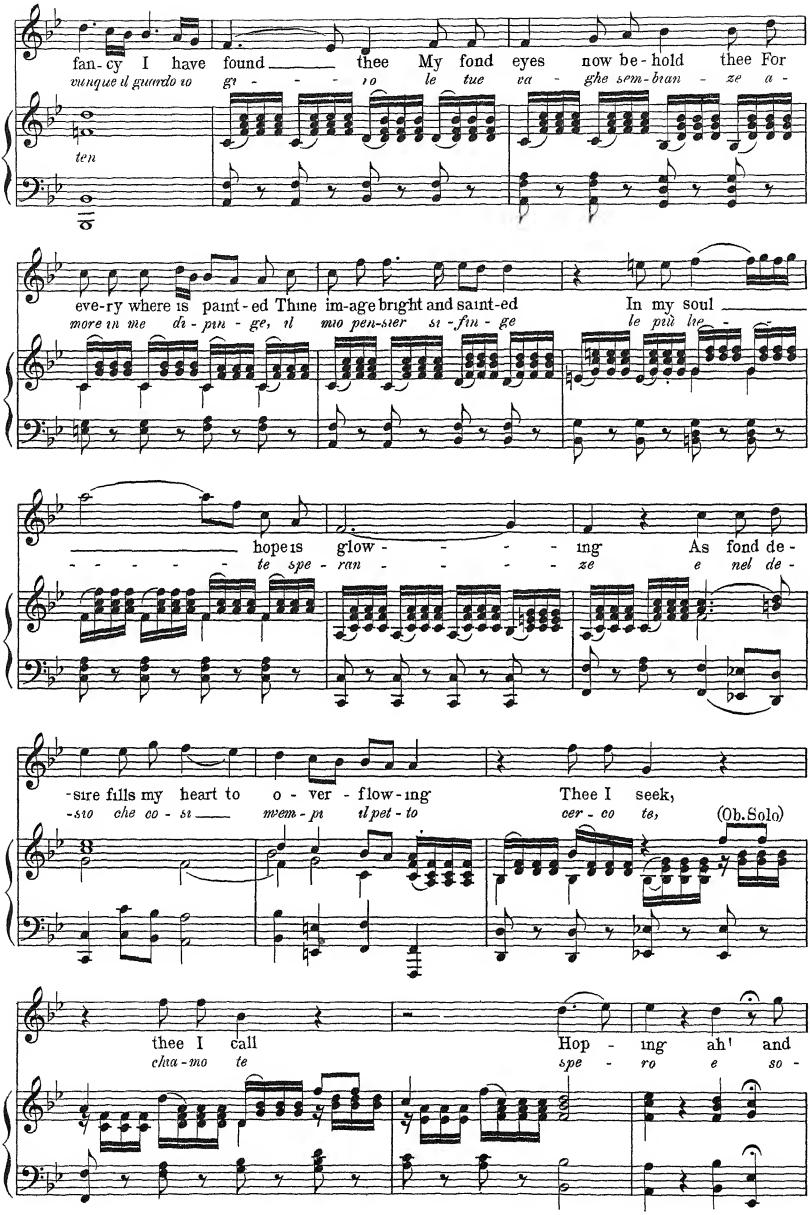

free-ly to love as a sac-ri-fice, Dan-cing and sport-ing thy sweet gra-ces lend!
Sper-zi-no te-co le Gra-zi-e e le sue frac-co-le v'accenda a - mor!
To thy Par-is, God-dess so beau-te-ous, Grant this fa-vor
Non ne-gar-li, o bel-la Ve-ne-re, il tuo Nu-me,il
p
assai
Tutti
gra-cious - ly! Grant this fa-vor gra-cious-ly! To thy Par-is, God-dess so
tuo fa - vor, il tuo Nu-me,il tuo fa - vor! Non ne-gar-li, o bel-la
f
beau-te-ous, Grant this fa-vor gra-cious-ly! Grant this fa-vor gra-cious-ly!
Ve-ne-re, il tuo Nu-me,il tuo fa - vor, il tuo Nu-me,il tuo fa - vor!
sf
rf
rf
rf
rf

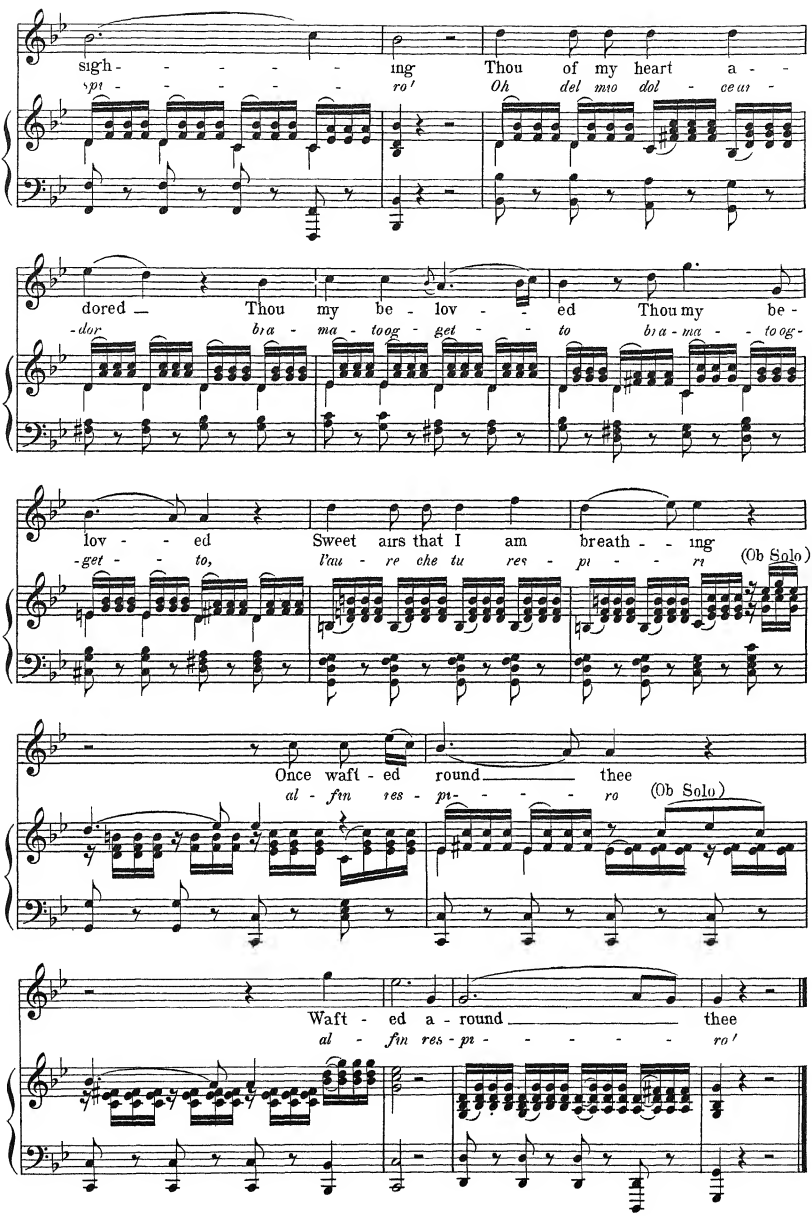
Thou My Adored.

ARIA from PARIS and HELENE

GLUCK



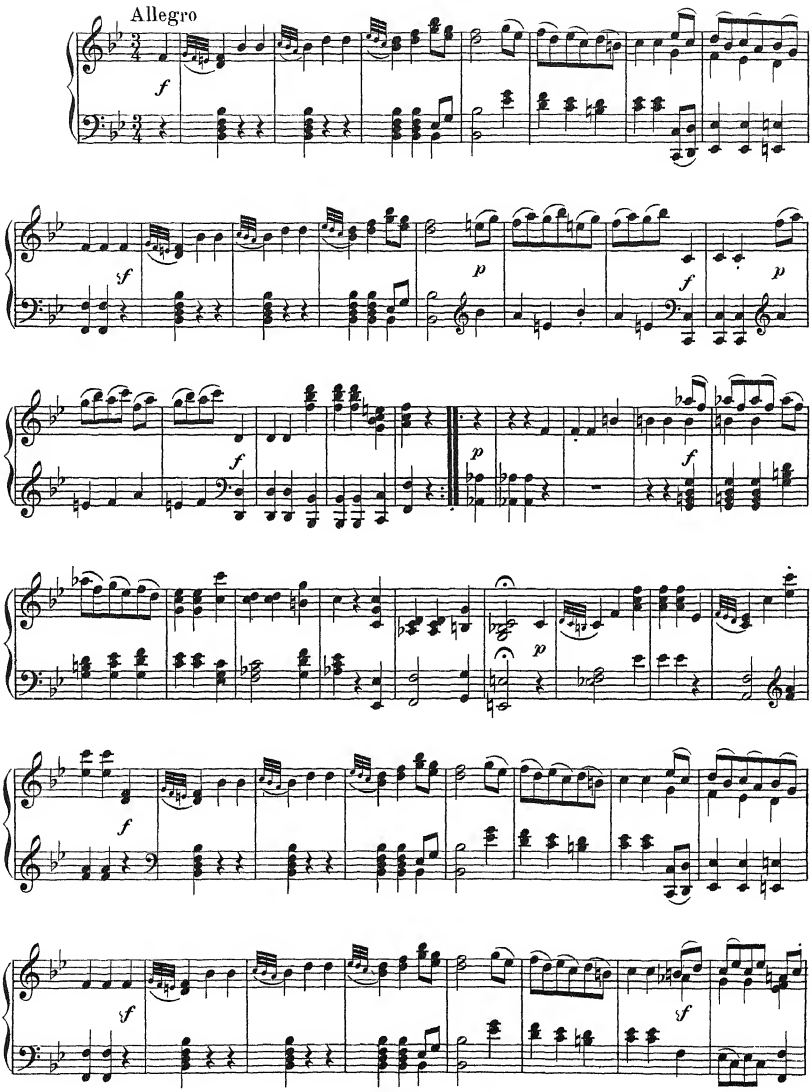

fan-cy I have found thee My fond eyes now be-hold thee For
ten
eve-ry where is paint-ed Thine im-age bright and saint-ed In my soul
hope is glow-ing As fond de-
-sire fills my heart to o-ver-flow-ing Thee I seek,
(Ob. Solo)
thee I call Hop-ing ah! and

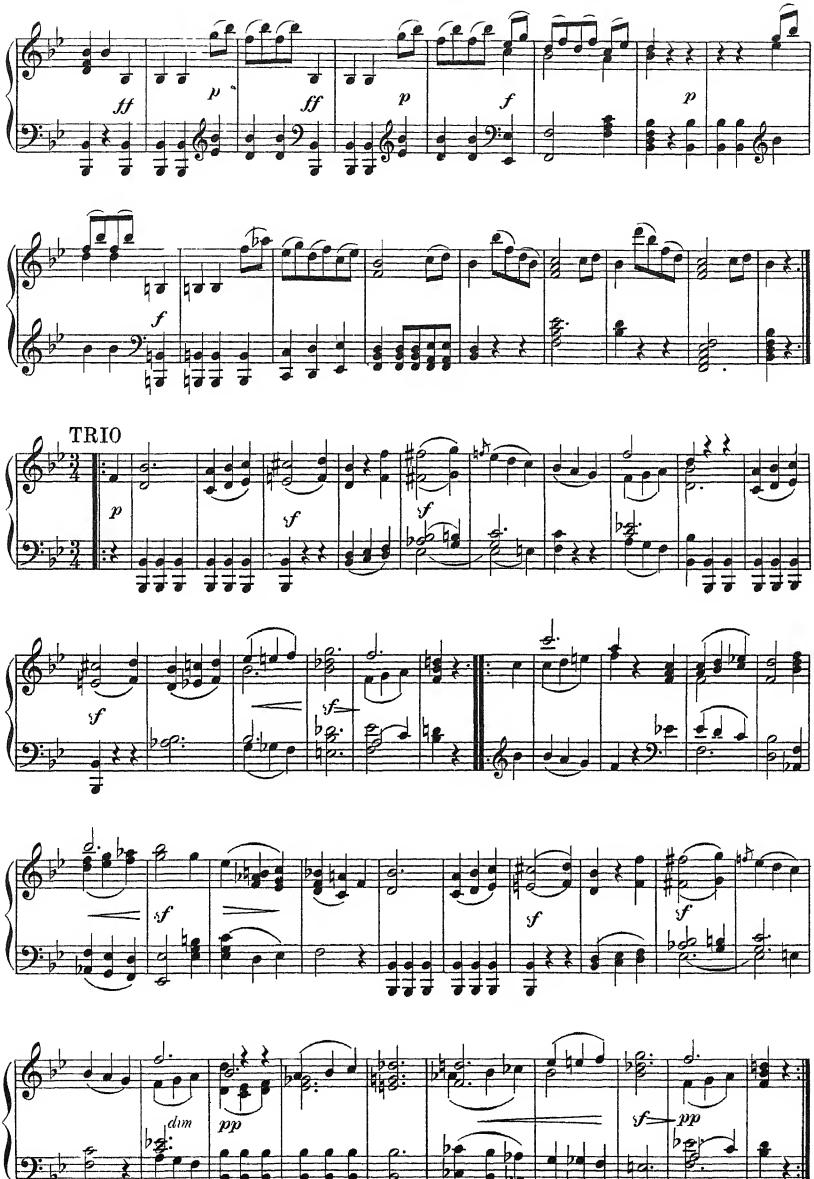

sigh - - - - - ing Thou of my heart a - -
spi - - - - - ro' Oh del mio dol - ce ar -
dored — Thou my be - lov - - ed Thou my be -
-dor bra - ma - toog - get - - - to bra - ma - - - toog -
lov - - ed Sweet airs that I am breath - - ing
-get - - to, l'au - re che tu res - pi - - - ri
(Ob Solo)
Once waft - ed round — thee
al - fin res - pi - - - - - ro
(Ob Solo)
Waft - ed a - round — thee
al - fin res - pi - - - - - - ro'

Minuet

SYMPHONY in B♭ № 12.

J HAYDN




TRIO
D C

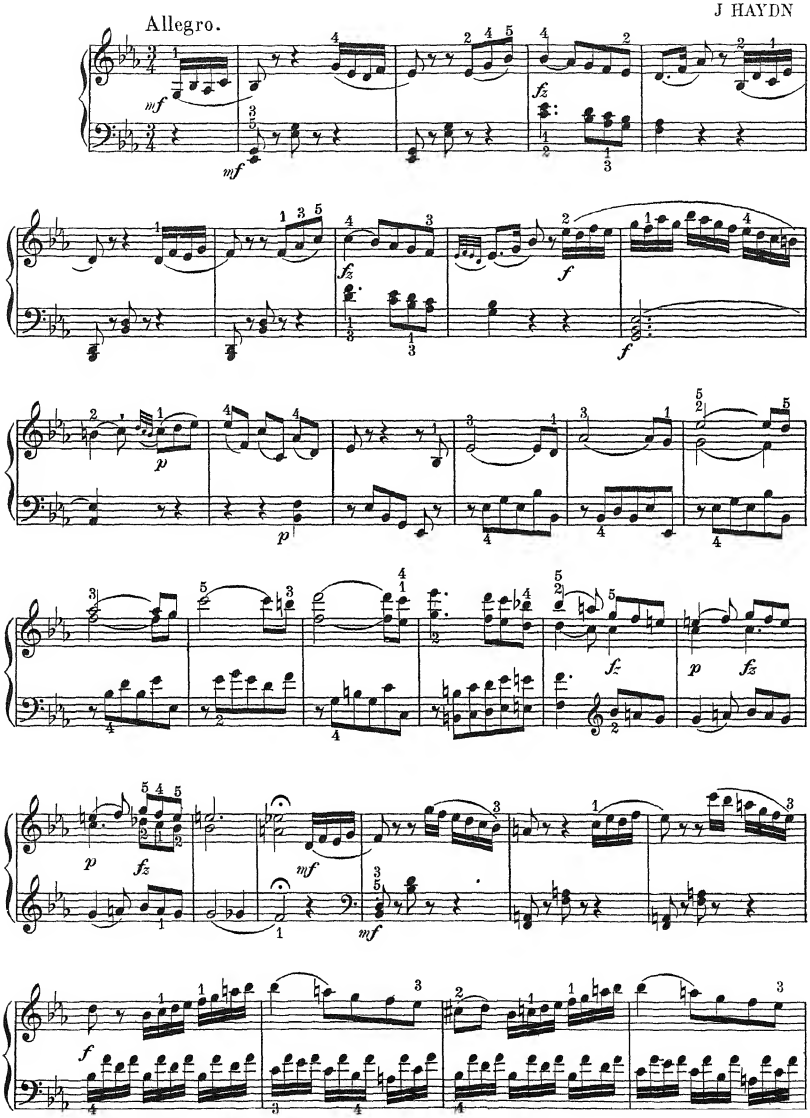
Rondo

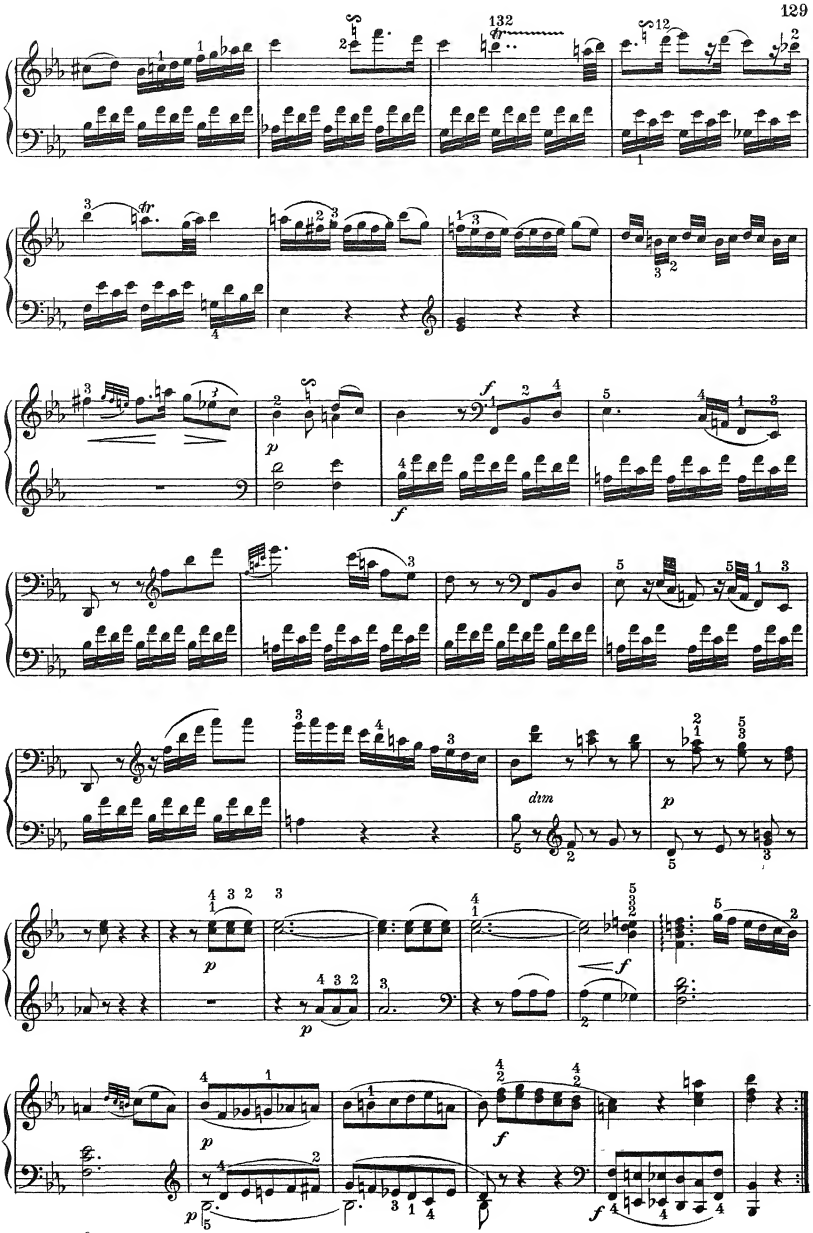
from

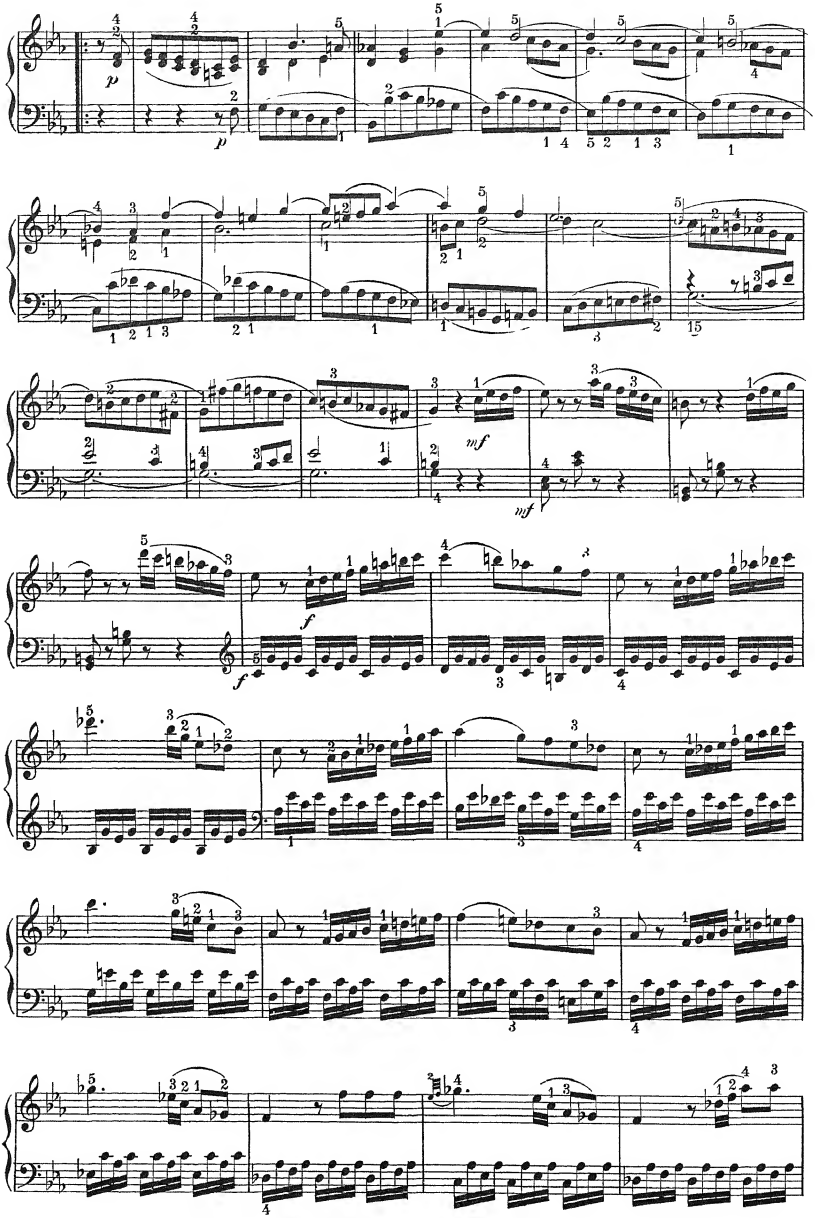
SONATA № 3 in E♭

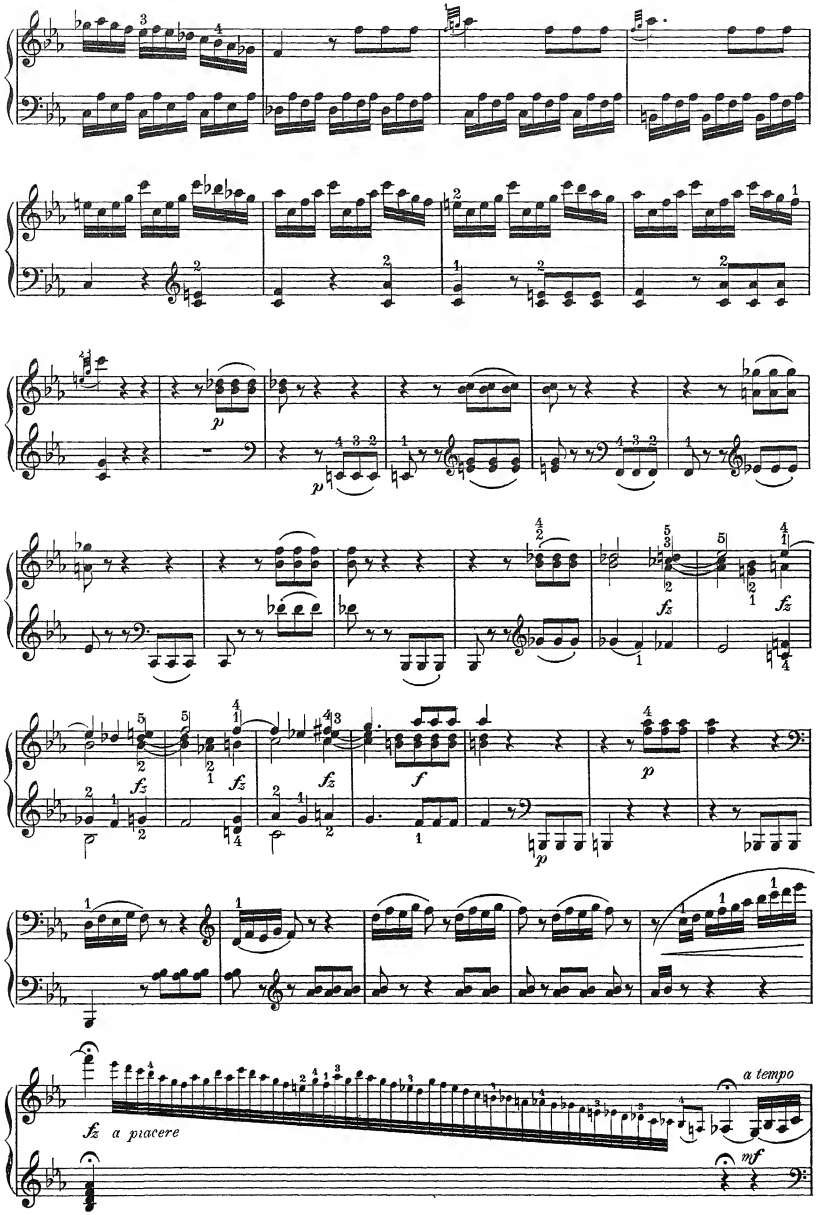
J HAYDN

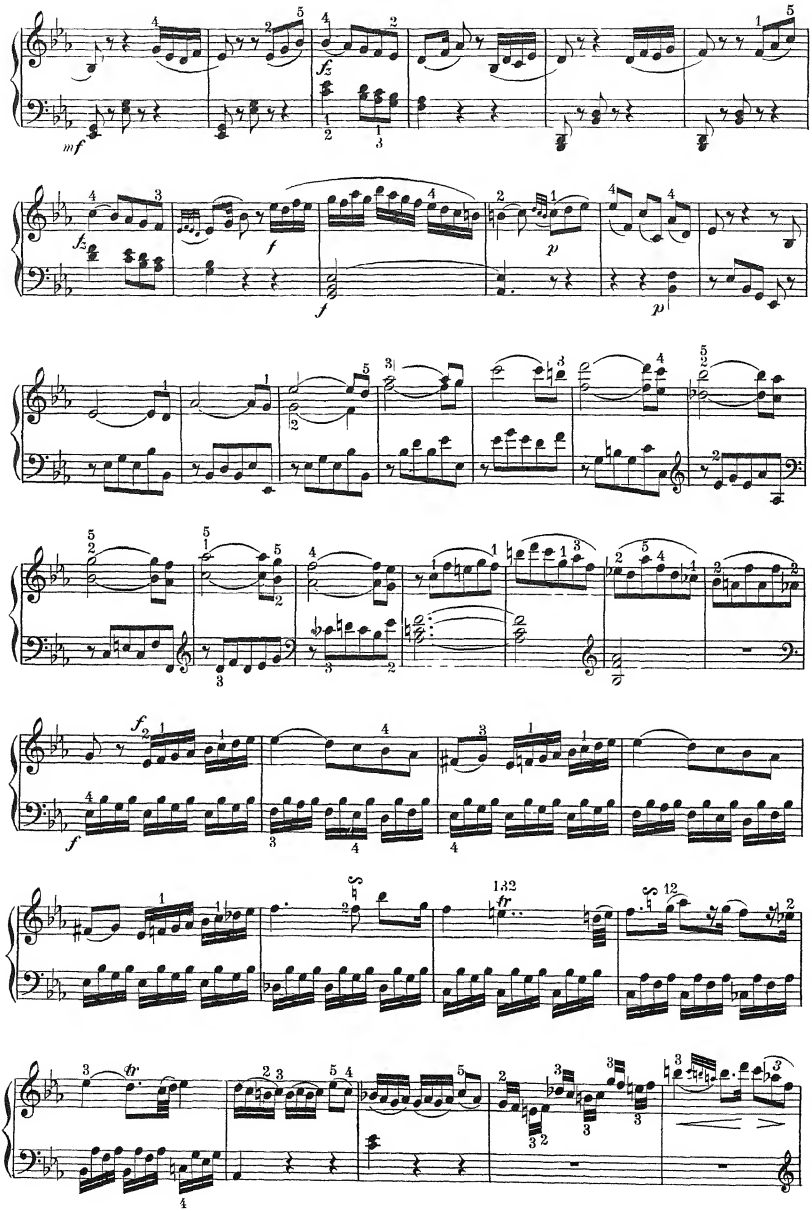
Allegro.

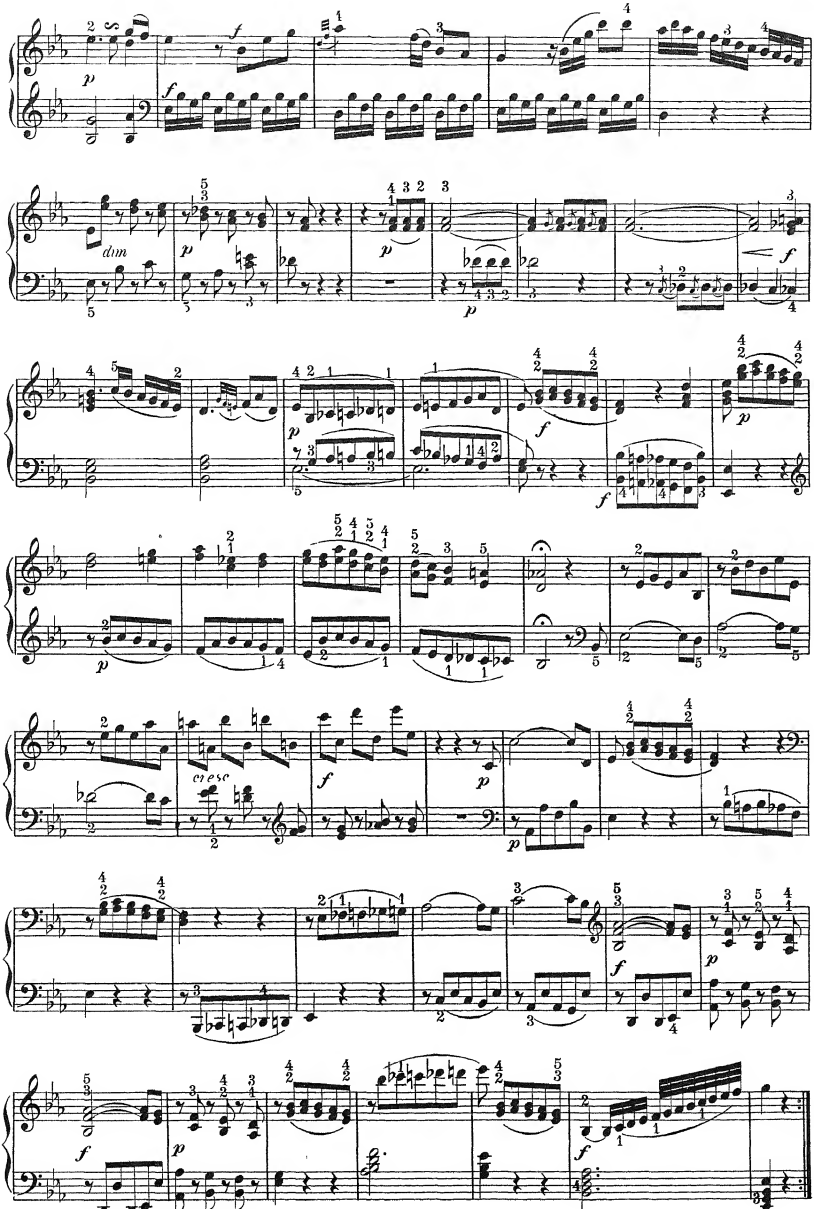



dim


p
p
mf
mf
f
f


fz a piacere
a tempo
mf



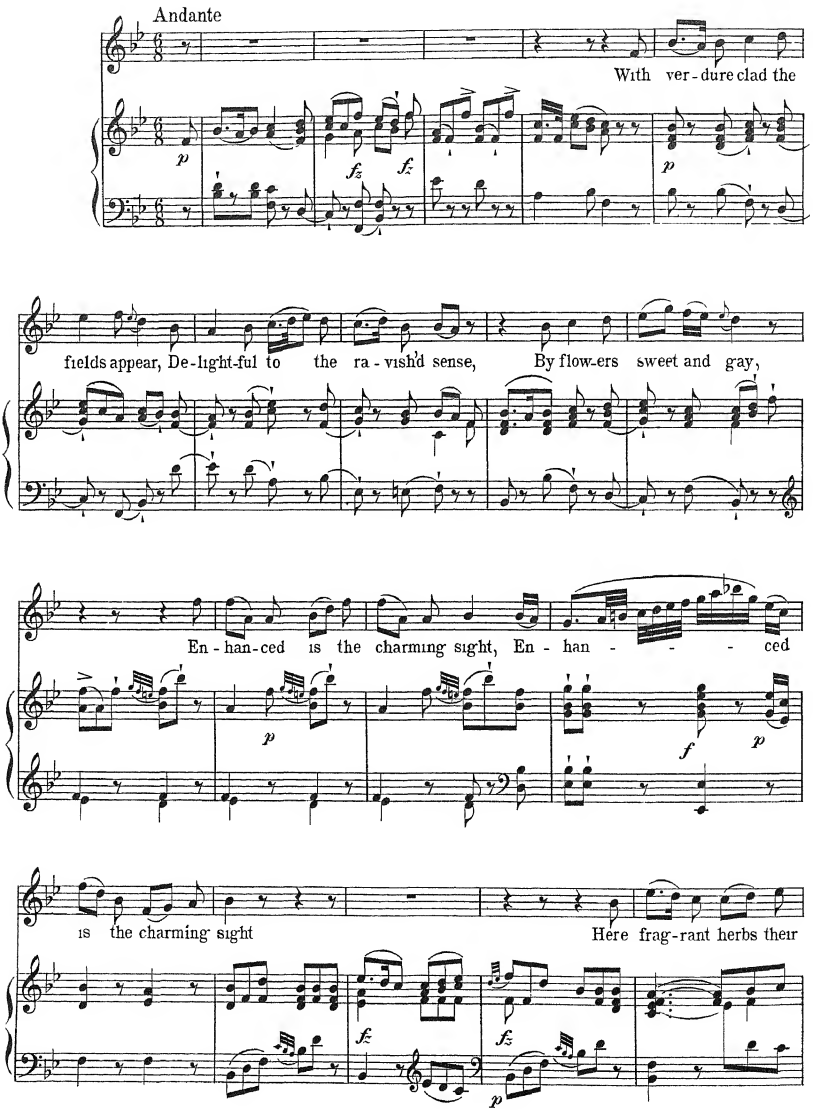

dim
cresc

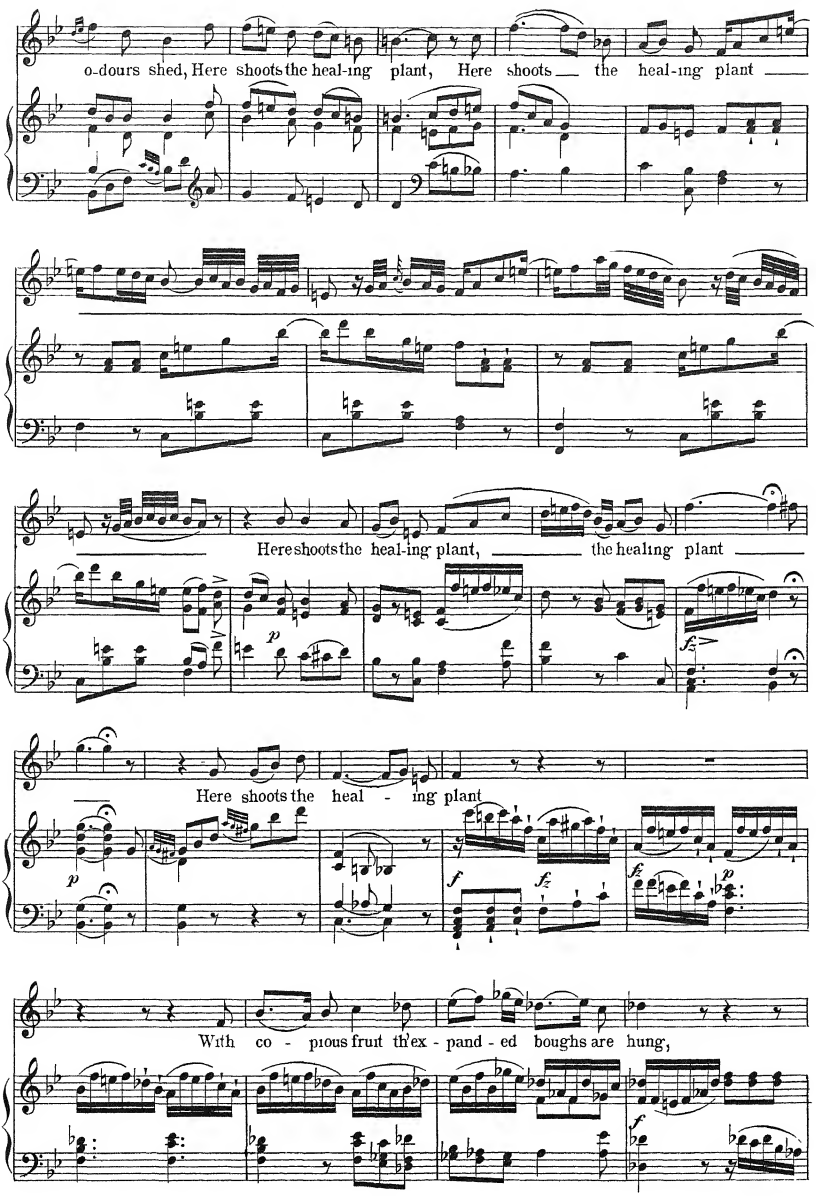
With Verdure Clad.

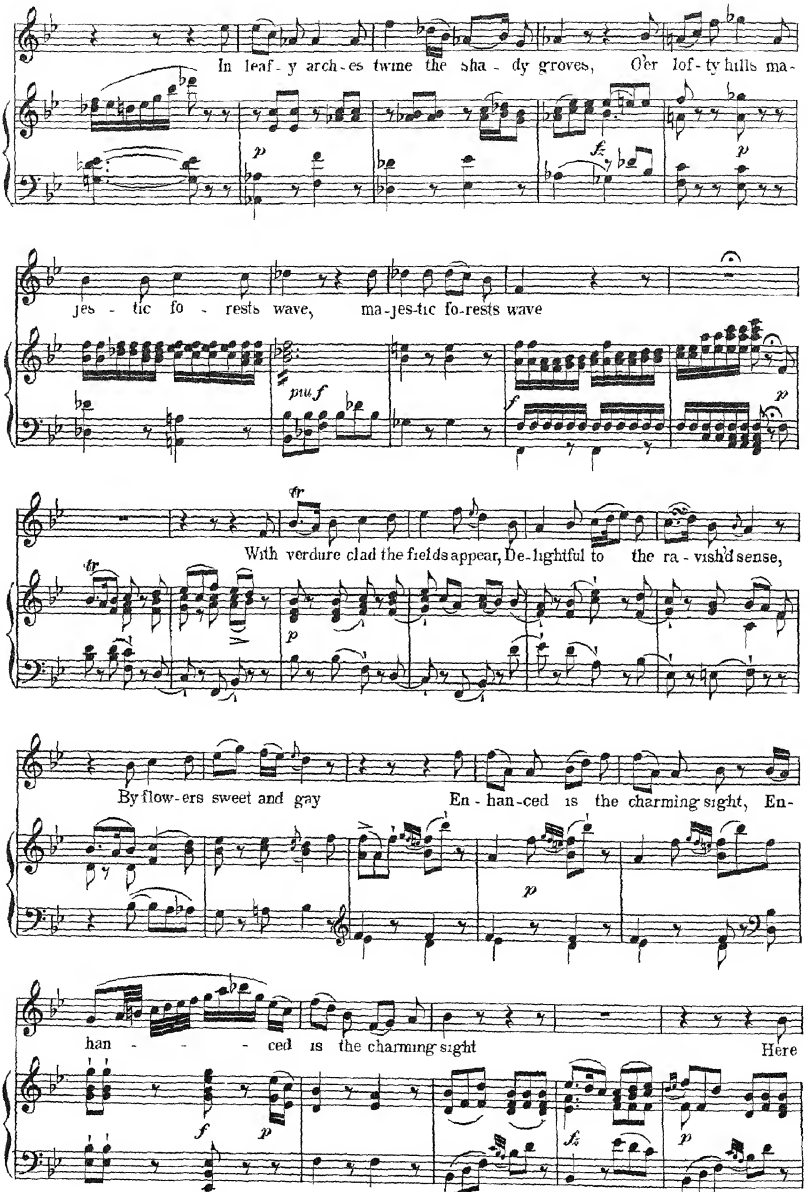
SOPRANO SOLO

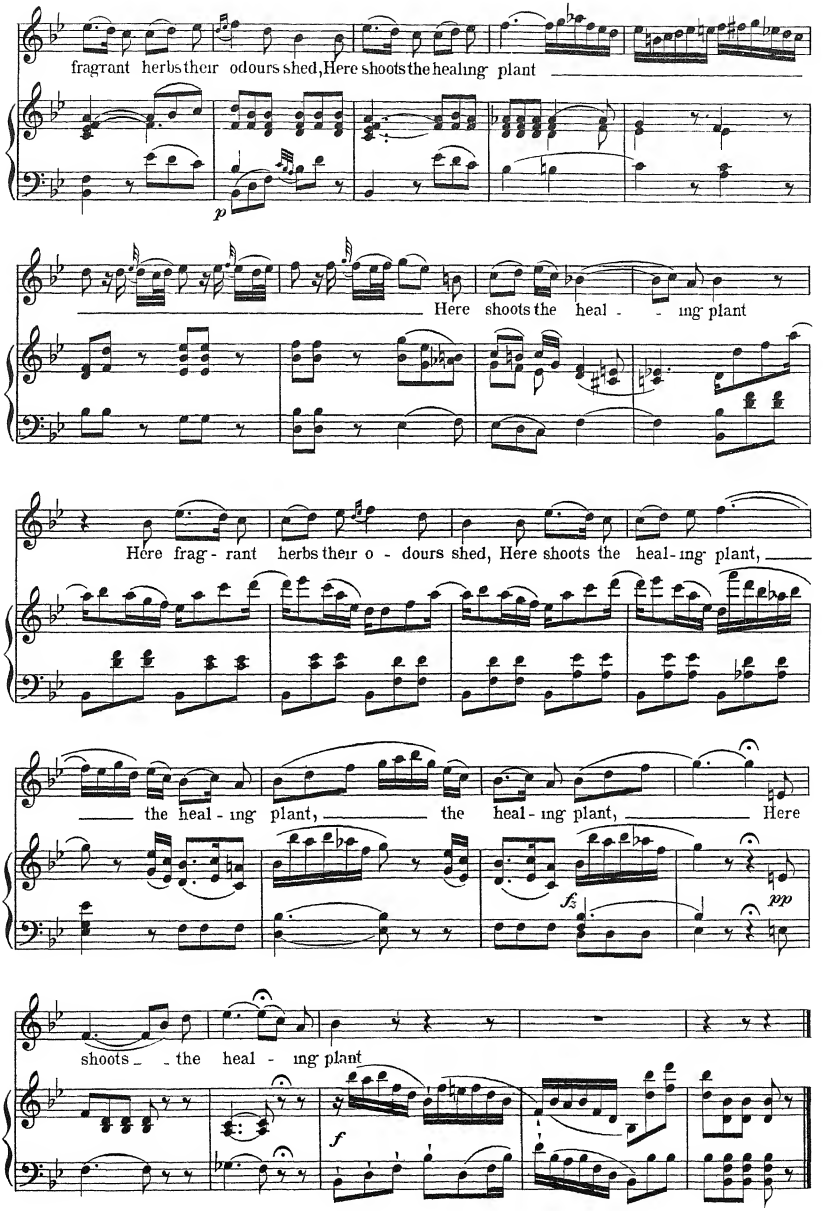
from the "Creation" Oratorio

J HAYDN




o-dours shed, Here shoots the heal-ing plant, Here shoots the heal-ing plant
Here shoots the heal-ing plant, the healing plant
Here shoots the heal - ing plant
With co - pious fruit th'ex - pand - ed boughs are hung,


In leaf - y arch - es twine the sha - dy groves, O'er lof - ty hills ma-
jes - tic fo - rests wave, ma-jes-tic fo-rests wave
With verdure clad the fields appear, De-lightful to the ra - vish'd sense,
By flow-ers sweet and gay En - han-ced is the charming sight, En-
han - - - ced is the charming sight Here

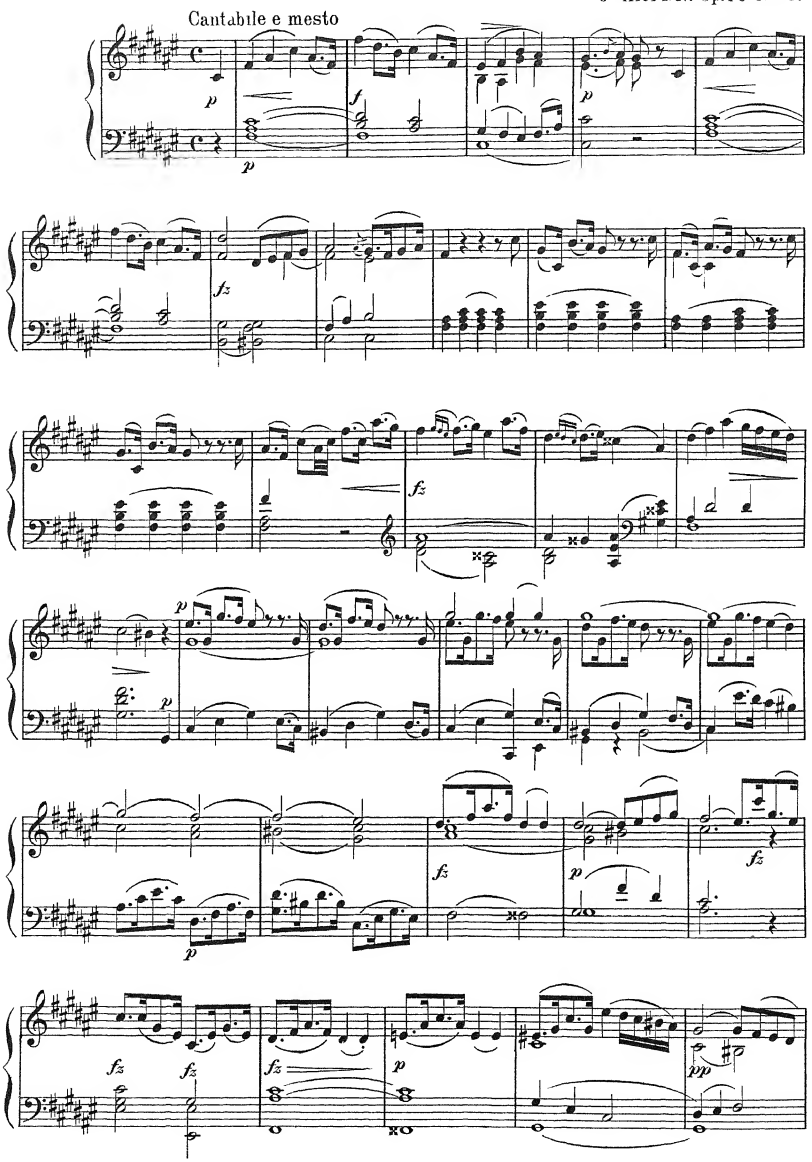

fragrant herbs their odours shed, Here shoots the healing plant
Here shoots the heal - - ing plant
Here frag - rant herbs their o - dours shed, Here shoots the heal - ing plant,
the heal - ing plant, the heal - ing plant, Here
shoots - the heal - ing plant

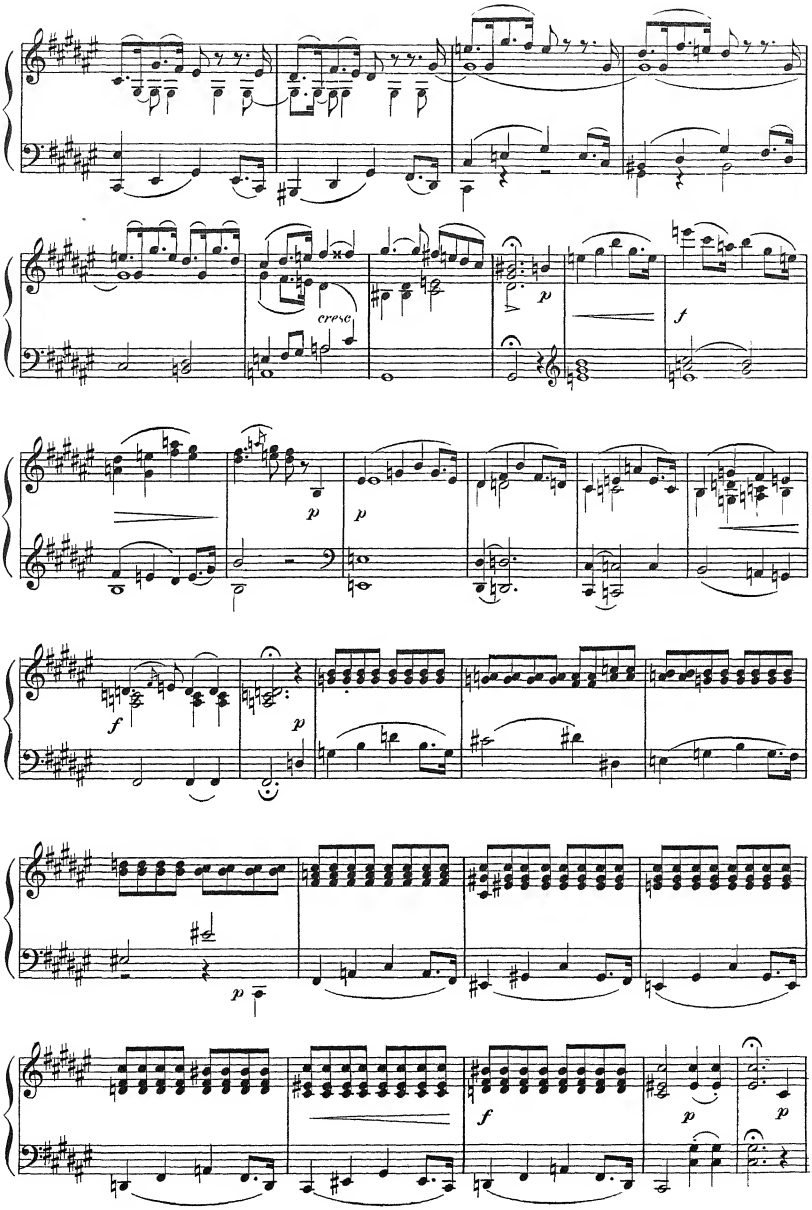
Cantabile e Mesto.

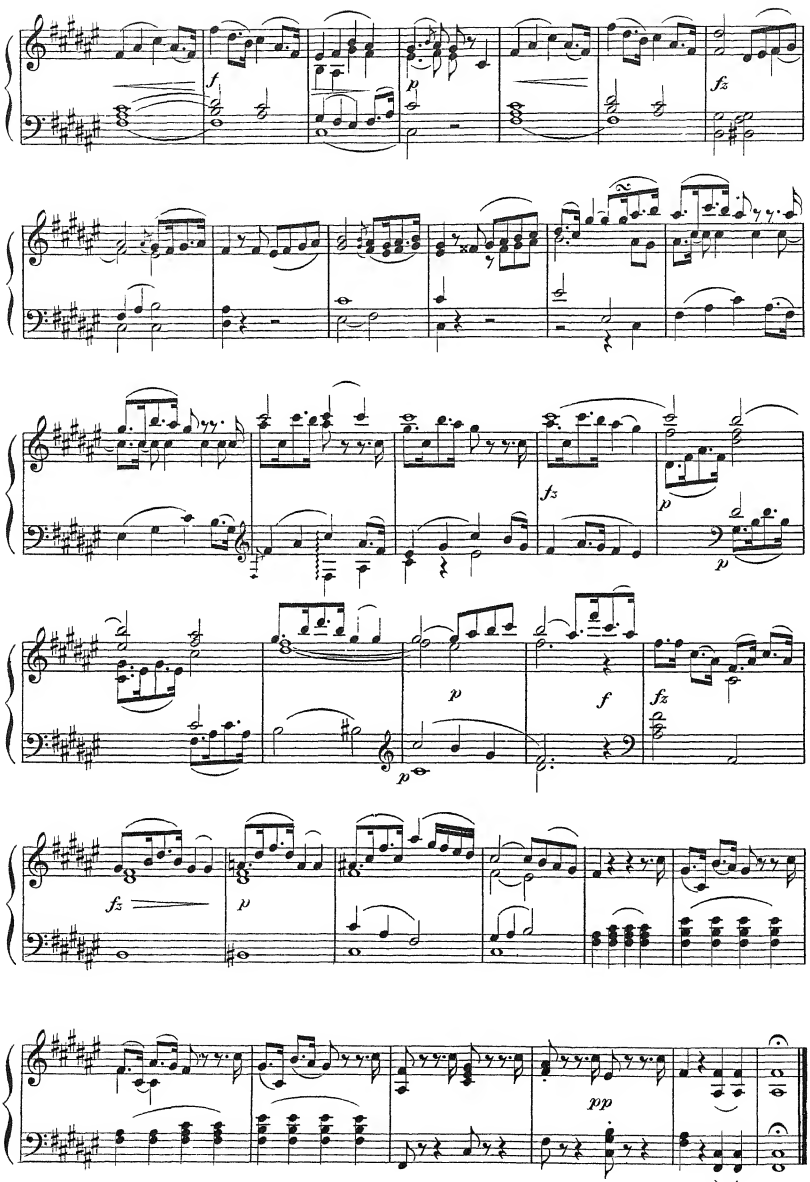
from

STRING QUARTET in F♯ MAJOR

J HAYDN. Op.76 № 5.




cresc.
p
f
p
p
f
p
p
f
p
p

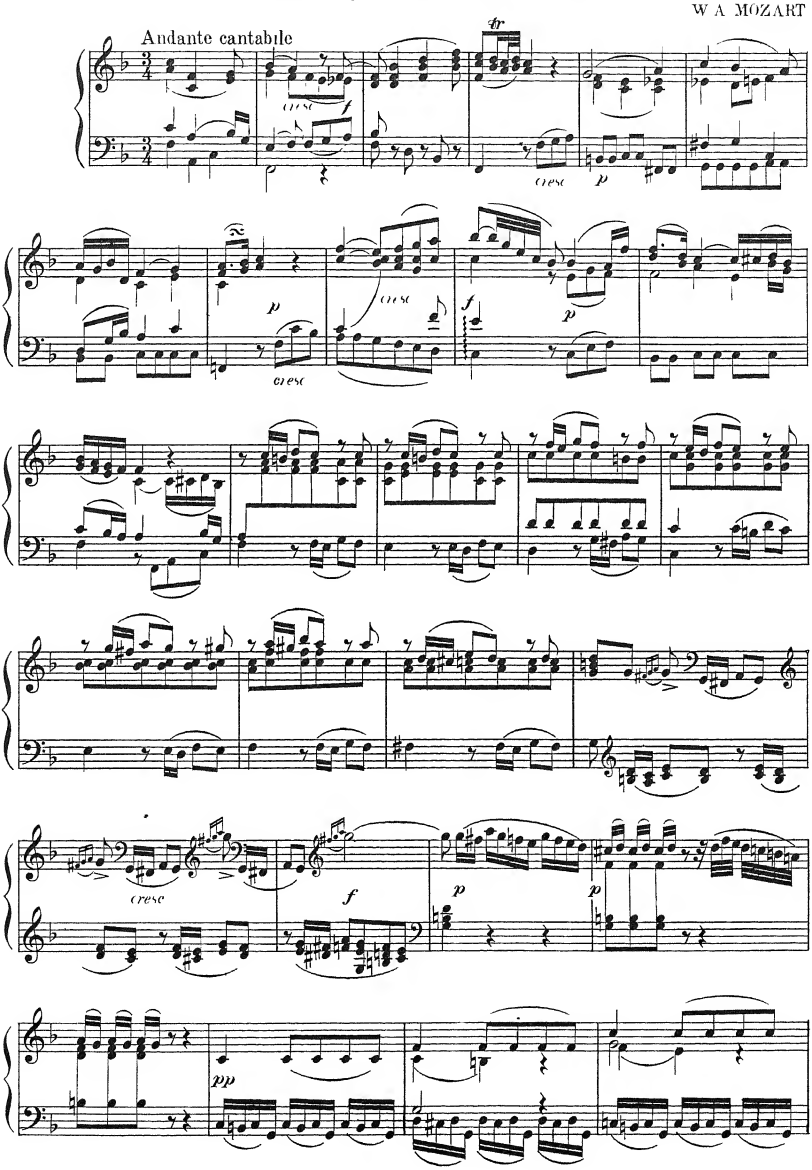

f
p
fz
fz
p
p
f
fz
fz
p
pp

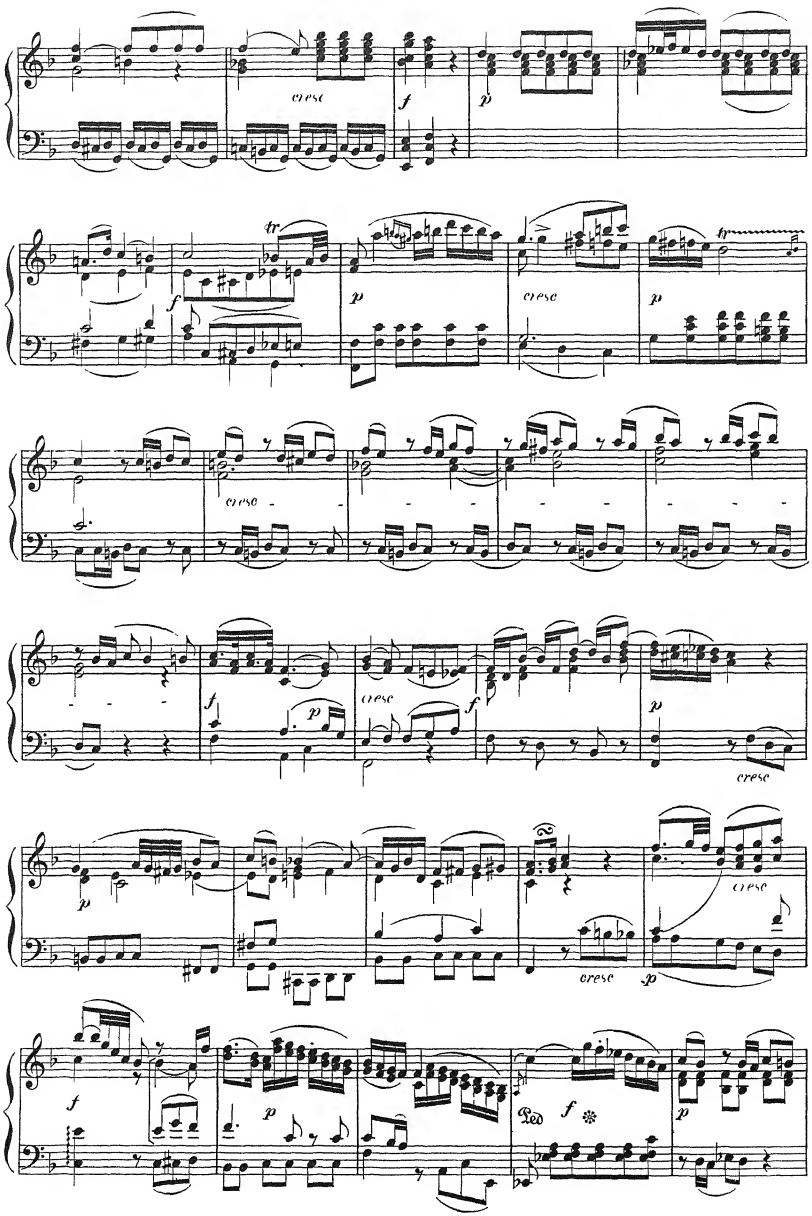
Andante

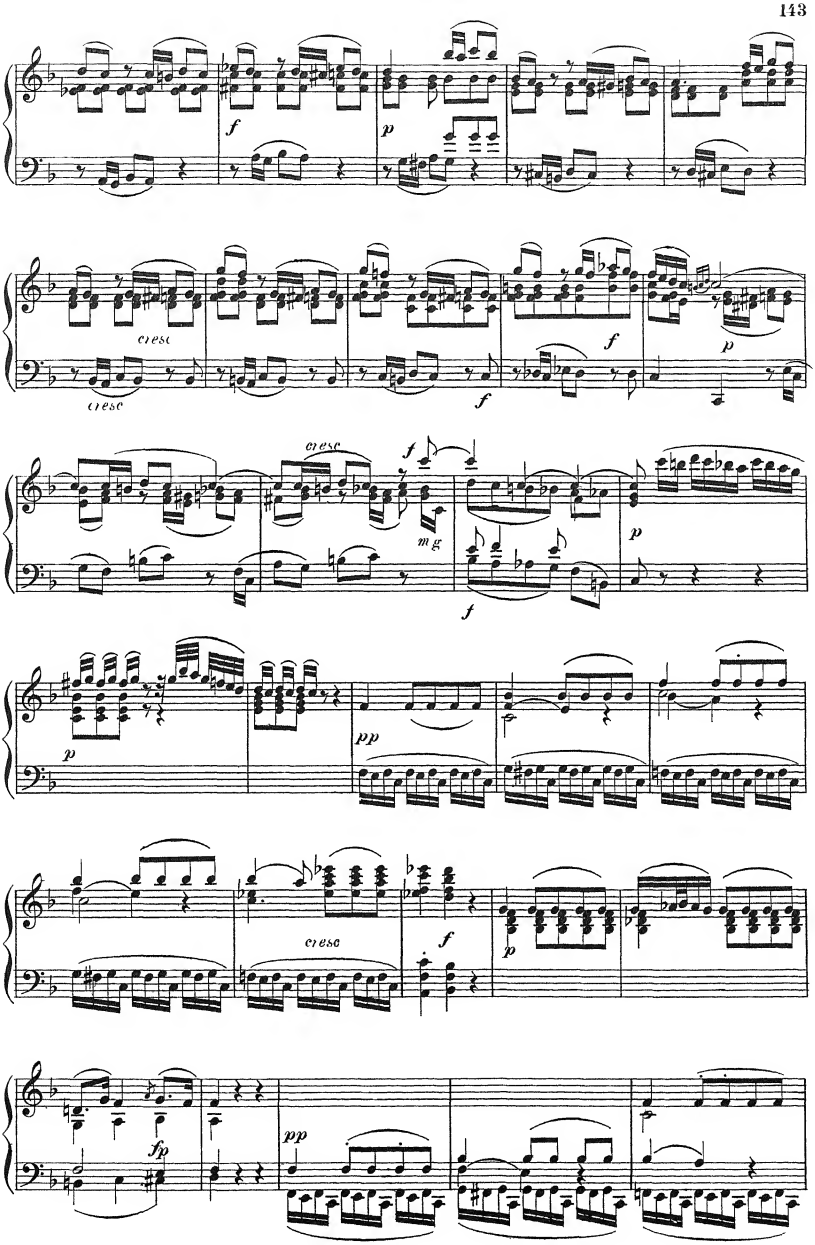
from

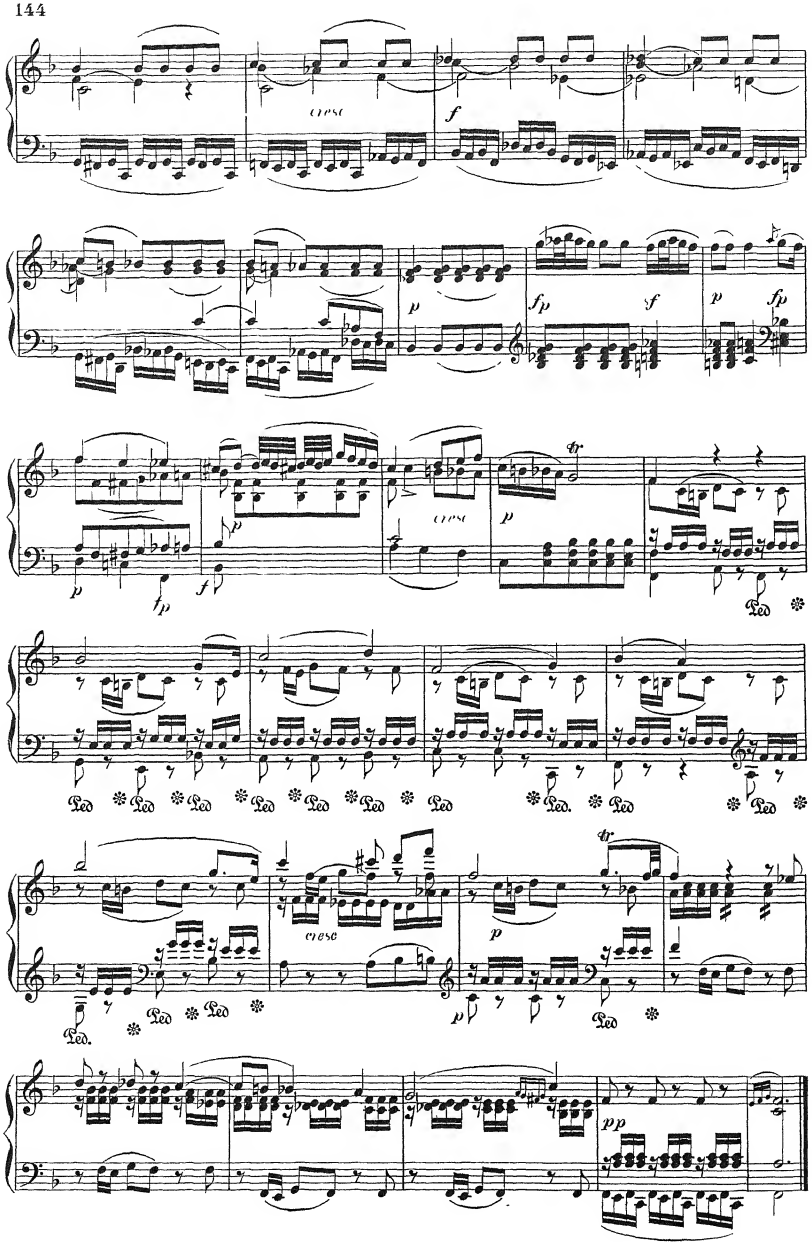
STRING QUARTET in C MAJOR No6

W A MOZART




cresc
f
p
tr
cresc
Ped

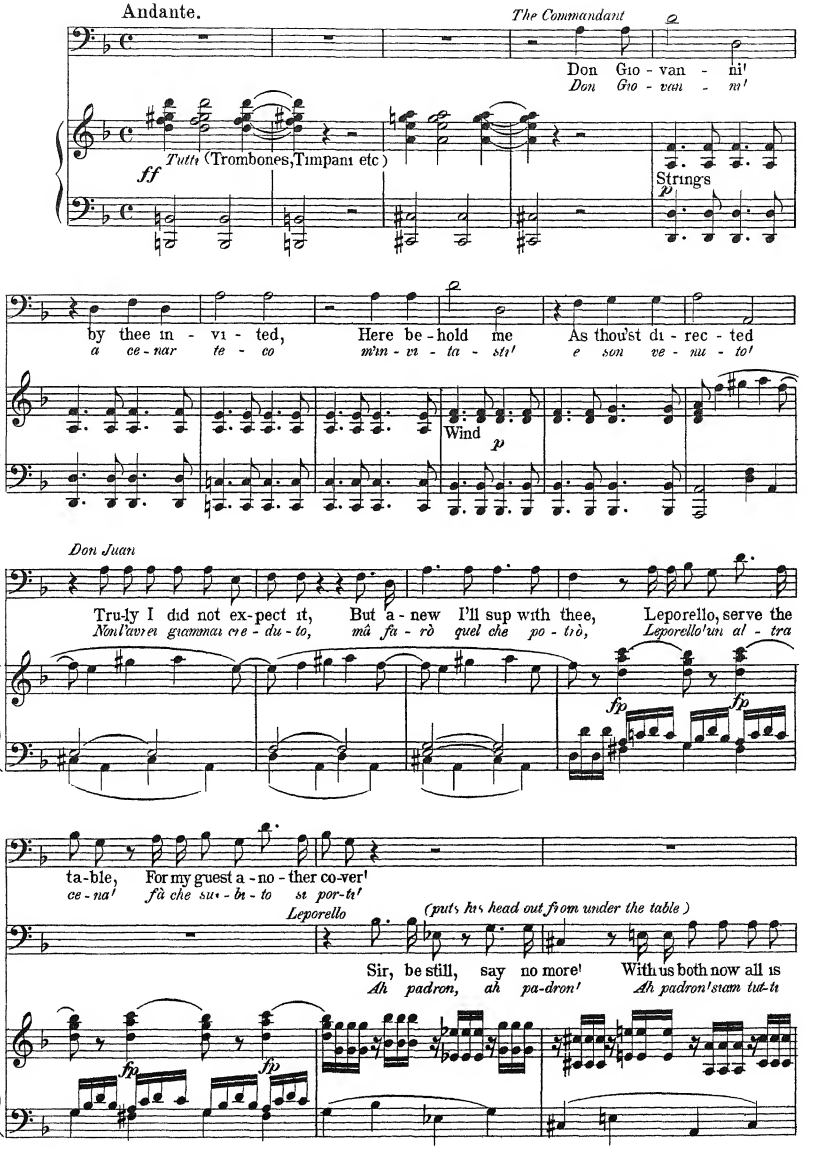

f
p
cresc
cresc
f
p
cresc
f
mg
f
p
p
pp
cresc
f
p
fp
pp

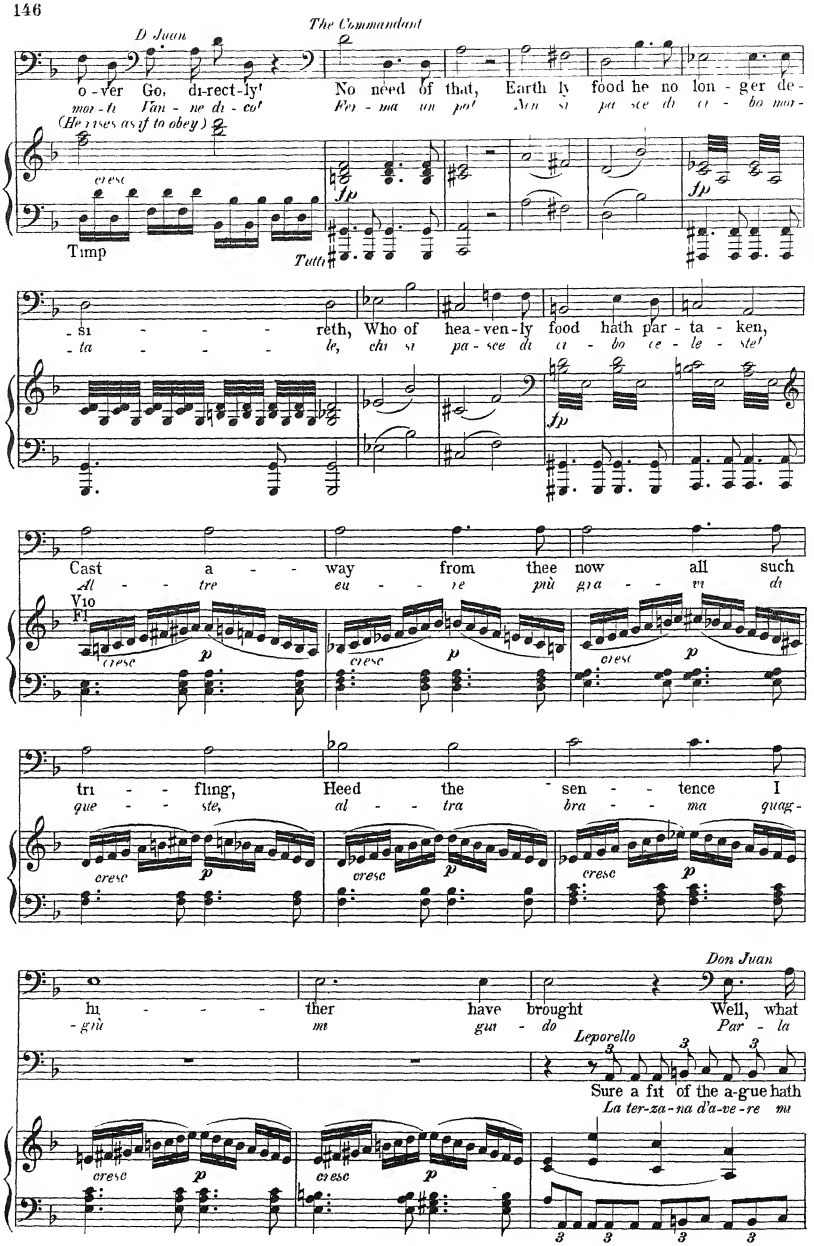

cresc
f
p
fp
sf
p
fp
p
fp
f
p
cresc
p
Ped
Ped
Ped
Ped
Ped
Ped
Ped
Ped.
Ped
Ped
cresc
p
p
Ped
Ped.
Ped
Ped
pp

Scene from Don Juan.

ACT II

MOZART




D Juan
The Commandant
o - ver Go, di-rect-ly! No need of that, Earth ly food he no lon - ger de-
mor-ta Van - ne di - co! Per - ma un po' Non si pa - sce di ci - bo mor-
(He rises as if to obey)
cresc
fp
Timp
Tutti
- si - - - reth, Who of hea - ven-ly food hath par - ta - ken,
- ta - - - le, chi si pa - sce di ci - bo ce - le - ste!
Cast a - way from thee now all such
Al - tre eu - re più gra - vi di
Vio
Fl
cresc
p
tri - fling, Heed the sen - tence I
que - ste, al - tra bra - ma quag-
Don Juan
hi - ther have brought Well, what
- già me gua - do Par - la
Leporello
Sure a fit of the a-gue hath
La ter-za-na d'a-ve-re mi

would'st thou? I lis - ten, well,
dun - - que! che chie di? che

seized me, Of all mo-tion be-reft, I'm dis - traught! Sure a fit of the a - gue hath
sem - bra, e le mem-bra fer-mar piu non so, la ter - za - na d'a - ve - re mi

tell me!
vuo - - i?

The Commandant

Si - lence, and mark me, this hour thou hast
Par - lo, a - scol - ta! più tem - po non

seized me, Of all mo-tion be-reft, I'm dis - traught
sem - bra, e le membra fer-mar piu non so

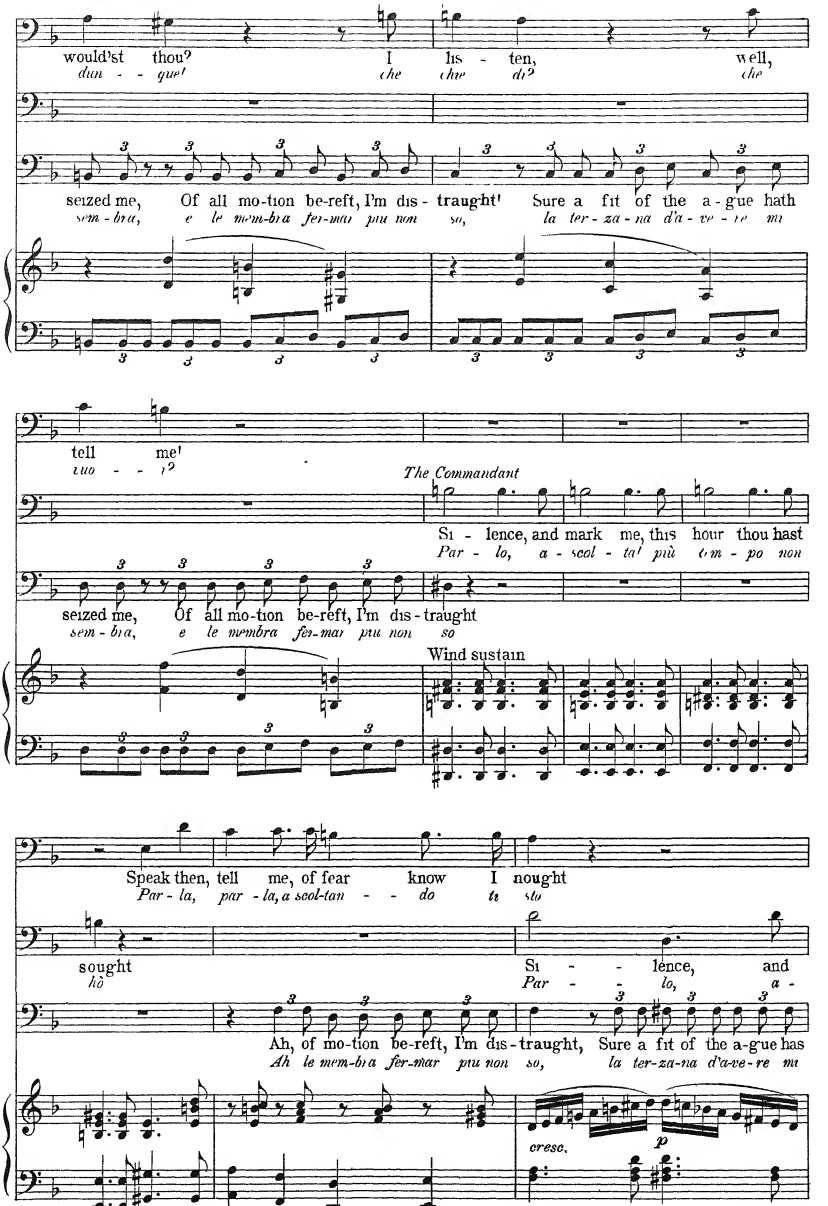
Wind sustain

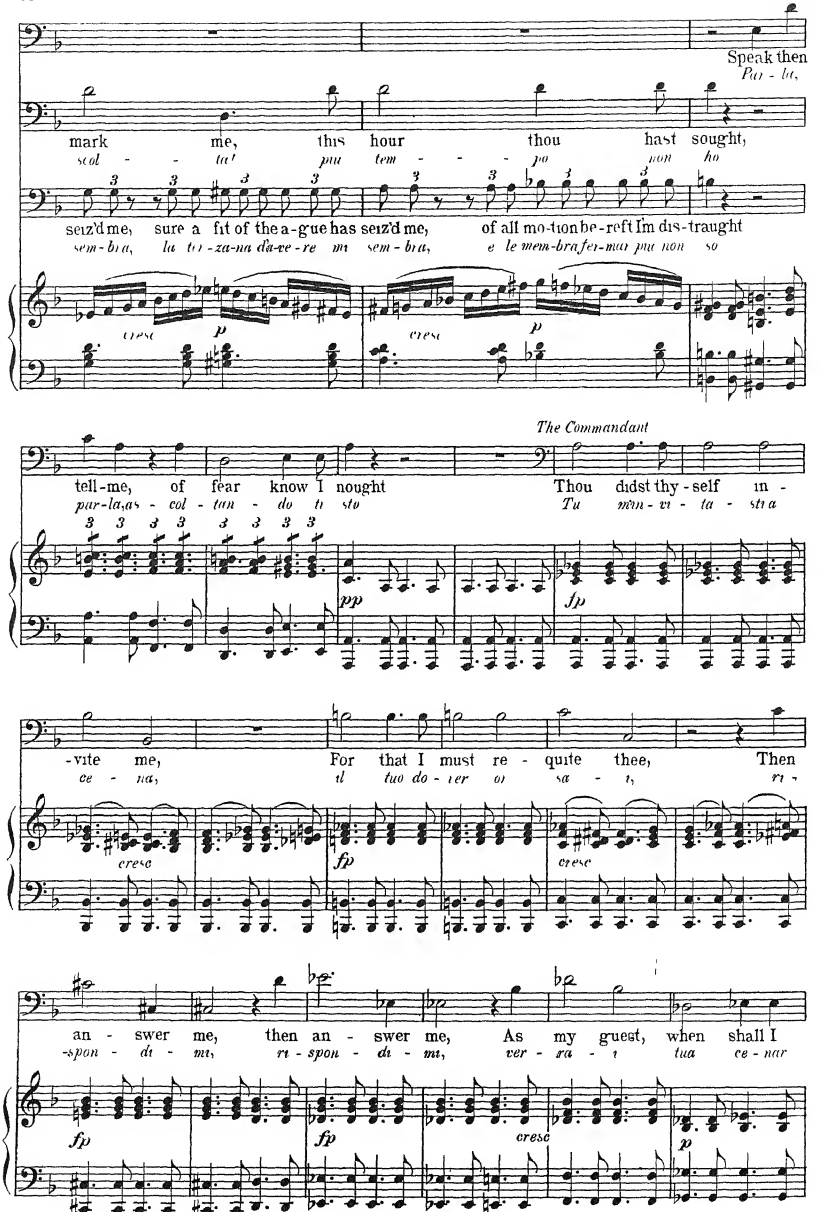
Speak then, tell me, of fear know I nought
Par - la, par - la, a scol-tan - - do ti sto

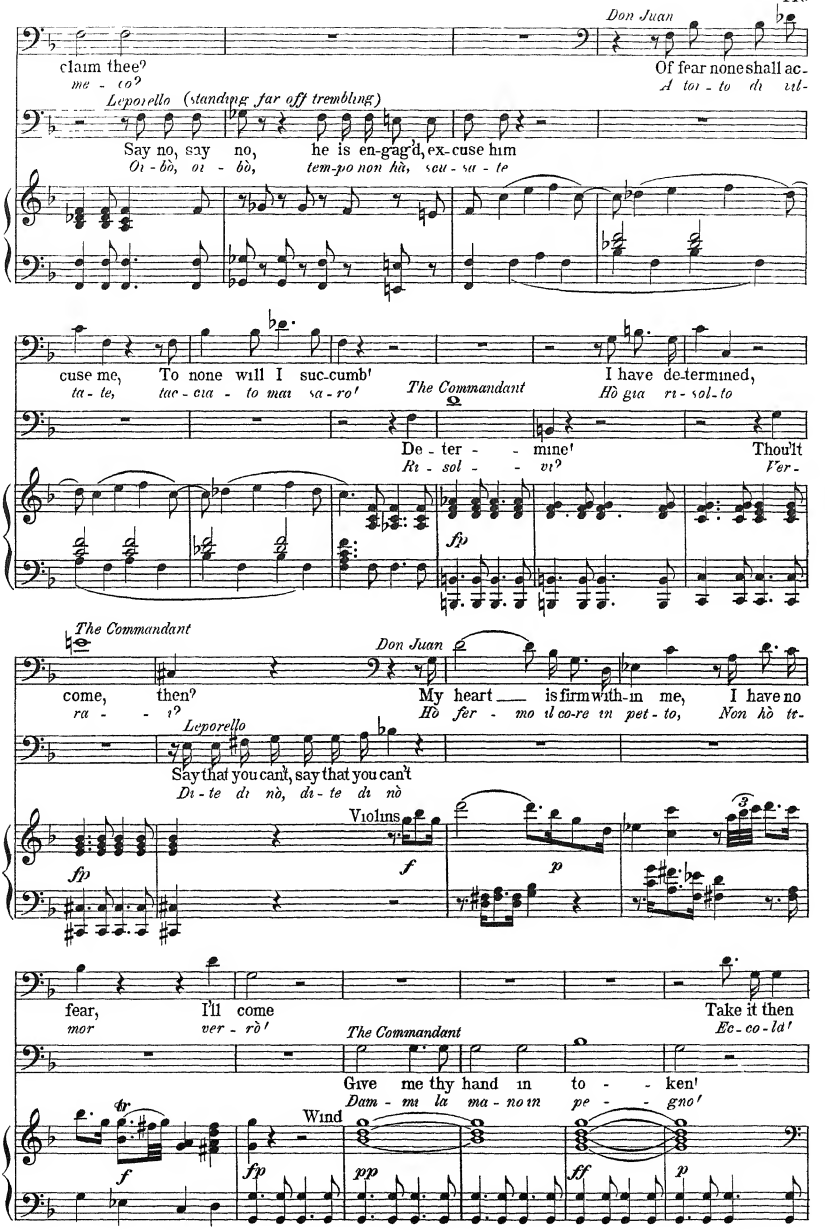
sought Si - - lence, and
hò Par - - lo, a -

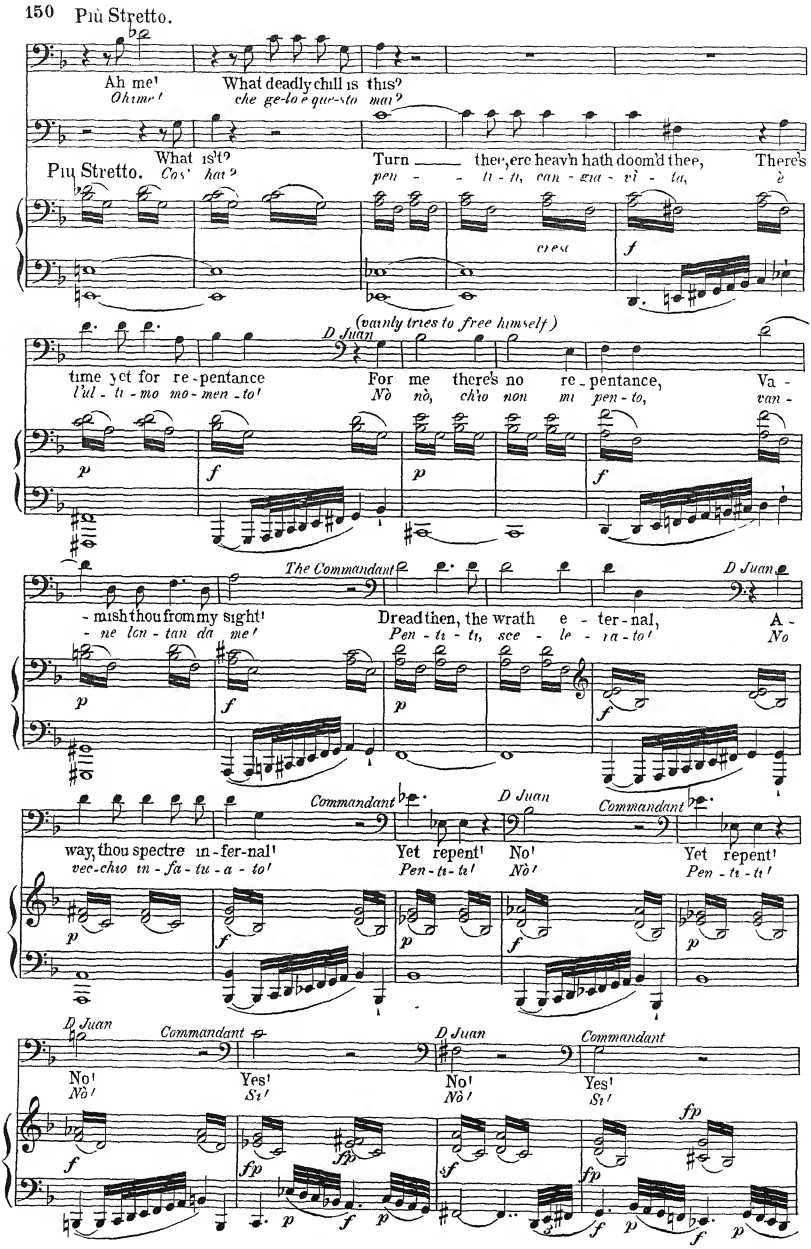
Ah, of mo-tion be-reft, I'm dis - traught, Sure a fit of the a-gue has
Ah le mem-bra fer-mar piu non so, la ter-za-na d'a-ve-re mi

cresc. *p*




Speak then
Par - la,
mark me, this hour thou hast sought,
scol - - ta' pur tem - - - po non ho
seiz'd me, sure a fit of the a-gue has seiz'd me, of all mo-tion be-reft I'm dis-traught
sem-bra, la fe-za-na da-ve-re m sem-bra, e le mem-bra fer-mar pur non so
cresc
p
cresc
p
The Commandant
tell-me, of fear know I nought
par-la, as - col - tan - do ti sto
Thou didst thy-self in -
Tu mèn - vi - ta - stra
pp
fp
-vite me, For that I must re - quite thee, Then
ce - na, il tuo do - ver o sa - r, ri -
cresc
fp
cresc
an - swer me, then an - swer me, As my guest, when shall I
-spon - di - mi, ri - spon - di - mi, ver - ra - i tua ce - nar
fp
fp
cresc
p


Don Juan
claim thee?
me - co?
Of fear none shall ac-
A tor - to di tal-
Leporello (standing far off trembling)
Say no, say no, he is en-gag'd, ex-cuse him
Oi - bò, oi - bò, tem-po non hà, scu - sa - te
cuse me, To none will I suc-cumb!
ta - te, tac - cia - to mai sa - ro!
The Commandant
I have de-termined,
Hò già ri - sol - to
De - ter - mine! Thou'lt
Ri - sol - vi?
Ver-
fp
The Commandant
come, then?
ra - - i?
Don Juan
My heart is firm with-in me, I have no
Hò fer - mo il co-re in pet - to,
Non hò te-
Leporello
Say that you can't, say that you can't
Di - te di nò, di - te di nò
Violins
fp
f
p
fear, I'll come
mor ver - rò!
Take it then
Ec - co - la!
The Commandant
Give me thy hand in to - - ken!
Dam - mi la ma - no in pe - - gno!
Wind
tr
f
fp
pp
ff
p


Più Stretto.
Più Stretto.
Ah me!
Oh me!
What deadly chill is this?
che ge-lo è que-sto mal?
What is't?
Cos' ha?
Turn — thee, ere heav'n hath doom'd thee, There's
pen - - - ti - ti, can - gia - vì - ta, è
cresc.
(vainly tries to free himself)
D Juan
time yet for re-pentance
l'ul - ti - mo mo - men - to!
For me there's no re-pentance,
Nò nò, chio non mi pen-to,
Va -
van -
The Commandant
- mish thou from my sight!
- ne lon - tan da me!
Dread then, the wrath e - ter - nal,
Pen - ti - ti, see - le - ra - to!
D Juan
A -
No
Commandant
D Juan
Commandant
way, thou spectre in-fer-nal!
vec-chio in - fa - tu - a - to!
Yet repent! No!
Pen - ti - ti! Nò!
Yet repent!
Pen - ti - ti!
D Juan
Commandant
D Juan
Commandant
No!
Nò!
Yes!
Sì!
No!
Nò!
Yes!
Sì!

Don Juan — Commandant — D Juan

No! Yes! No! No!
No! Yes! No! No!

Leporello — Commandant

Yes! Yes! Now must my soul take
Sì! Sì! Ah tem - po piu non

(Flames appear in all directions, the earth trembles)

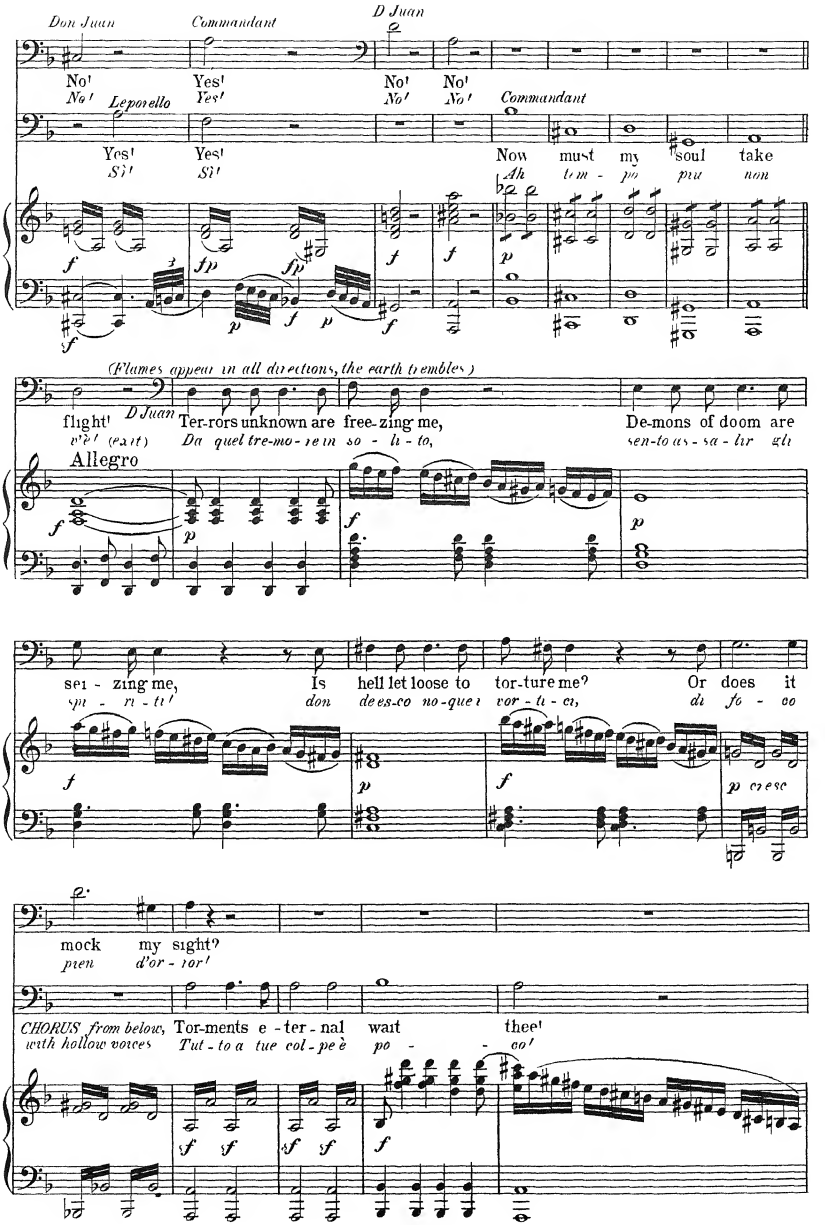
flight! D Juan Ter-rors unknown are free-zing me, De-mons of doom are
v'è! (exit) Da quel tre-mo-re in so - li - to, sen-to as - sa - lir gli

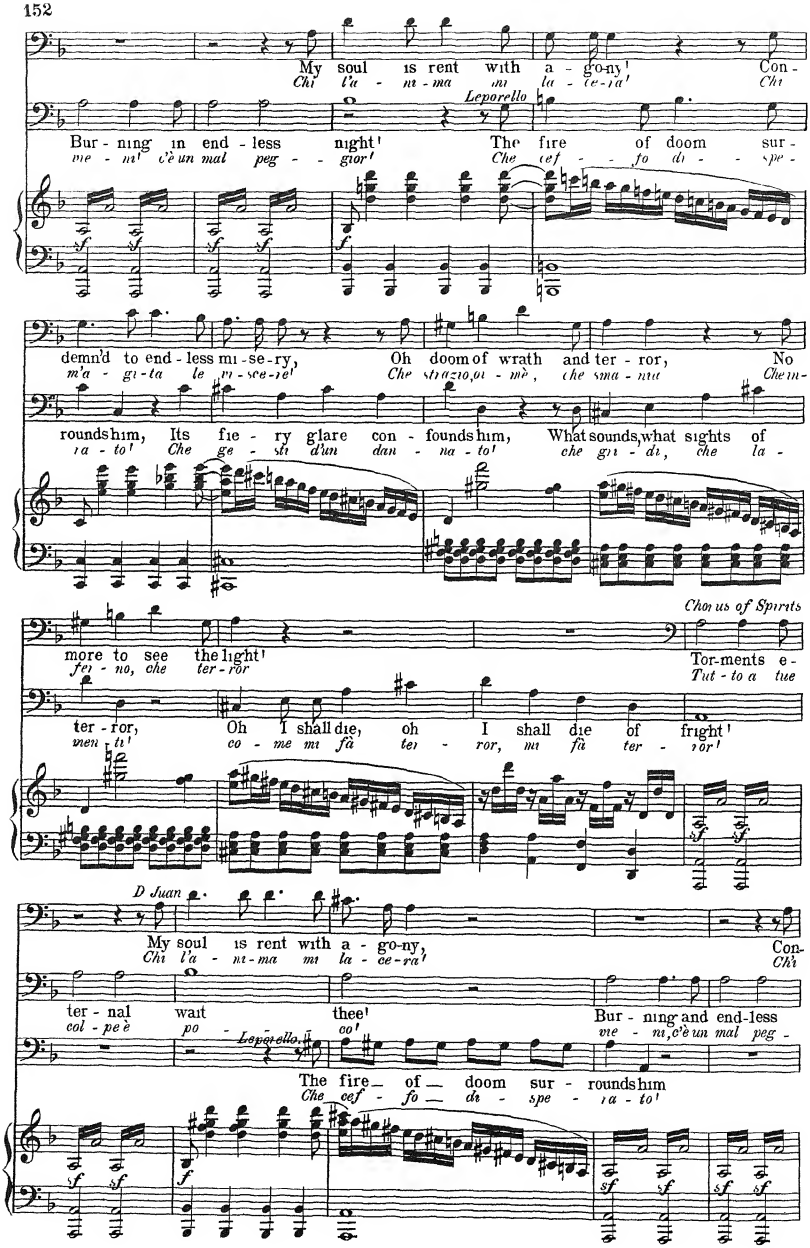
Allegro

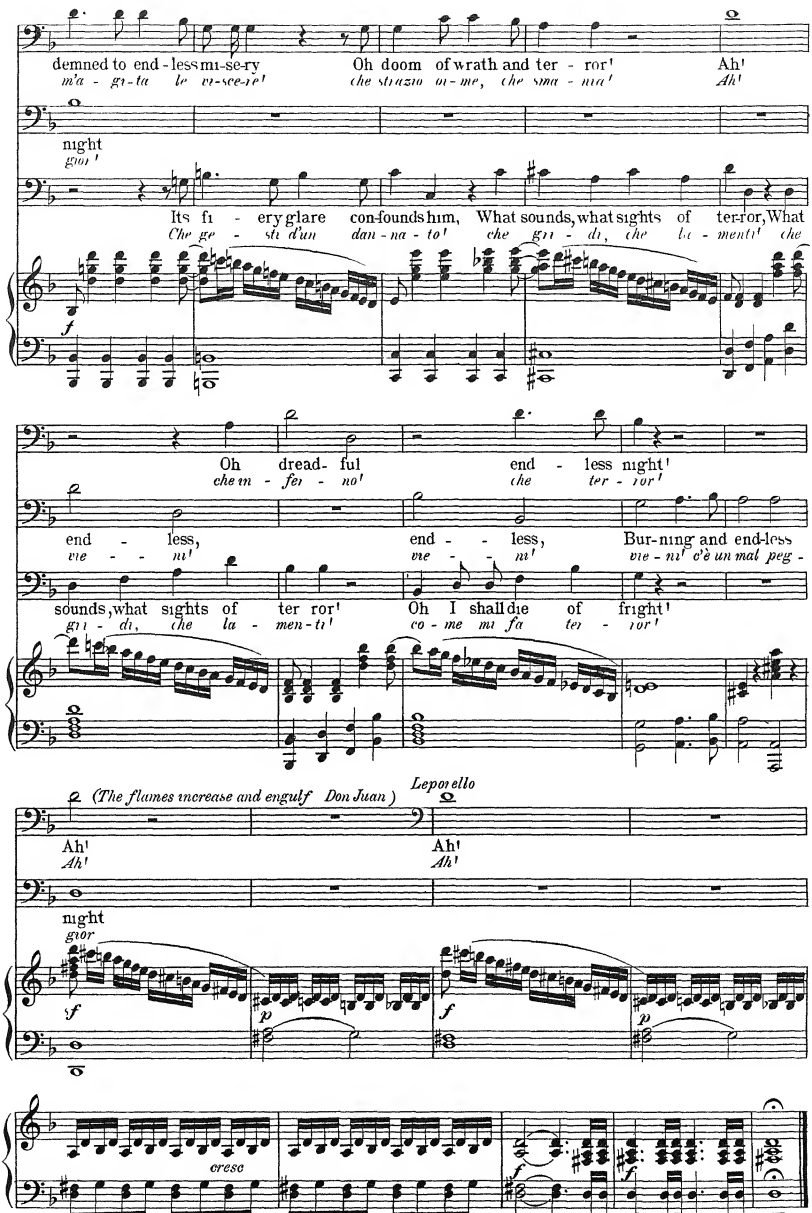
sei - zing me, Is hell let loose to tor-ture me? Or does it
spi - ri - ti! don de es-co no-que i vor - ti - ci, di fo - co

mock my sight?
pien d'or - ror!

CHORUS from below, Tor-ments e - ter - nal wait thee!
with hollow voices Tut - to a tue col - pe è po - co!



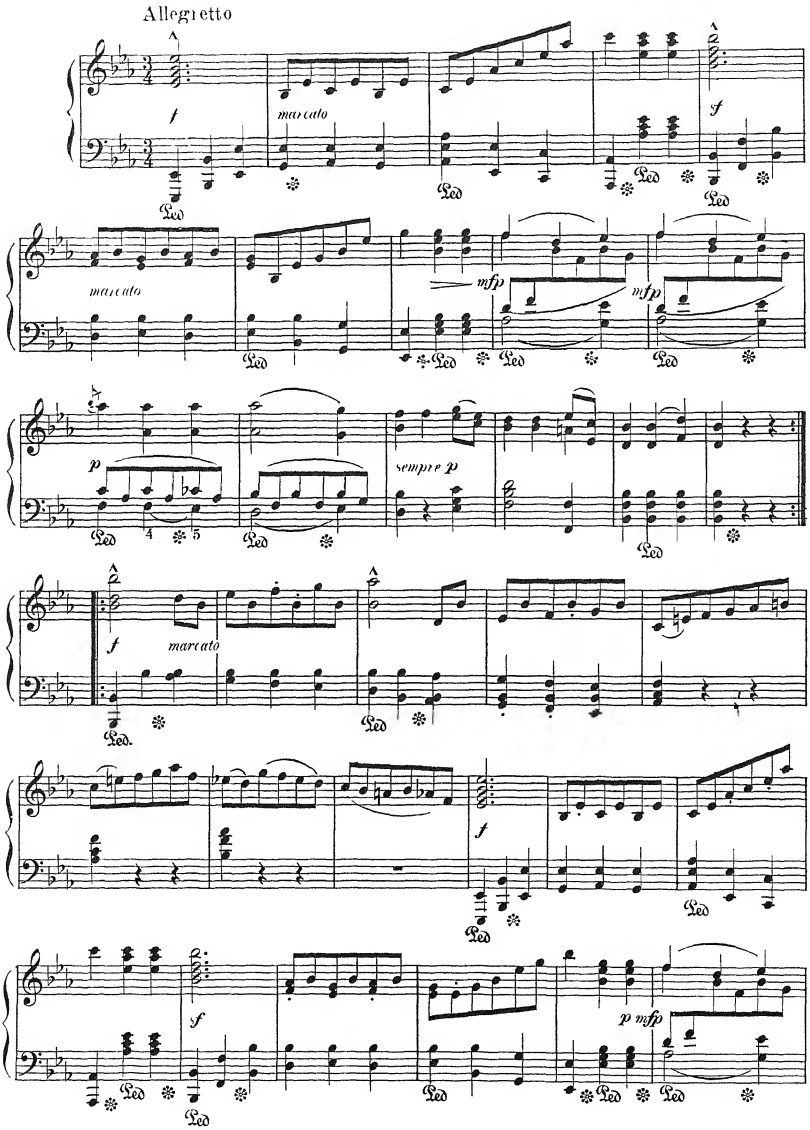

My soul is rent with a - go-ny!
Chi l'a - ni - ma mi la - ce-ra'
Con-
Chi
Leporello
Bur - ning in end - less night!
me - ni! c'è un mal peg - gior!
The fire of doom sur -
Che cef - fo di - spe -
demn'd to end - less mi - se-ry,
m'a - gi-ta le mi-se-rie!
Oh doom of wrath and ter - ror,
Che strazio, oi - mè,
che sma - nia
No
Che mi-
rounds him, Its fie - ry glare con - founds him, What sounds, what sights of
ra - to! Che ge - sti d'un dan - na - to!
che gri - di, che la -
Chorus of Spirits
more to see the light!
fer - no, che ter - ror
Tor-ments e-
Tut - to a tue
ter - ror, Oh I shall die, oh I shall die of fright!
men ti! co - me mi fà ter - ror, mi fà ter - ror!
D Juan
My soul is rent with a - go-ny,
Chi l'a - ni - ma mi la - ce-ra'
Con-
Chi
ter - nal wait thee!
col - pe è po - co!
Bur - ning and end-less
me - ni, c'è un mal peg -
Leporello
The fire of doom sur - roundshim
Che cef - fo di - spe - ra - to!

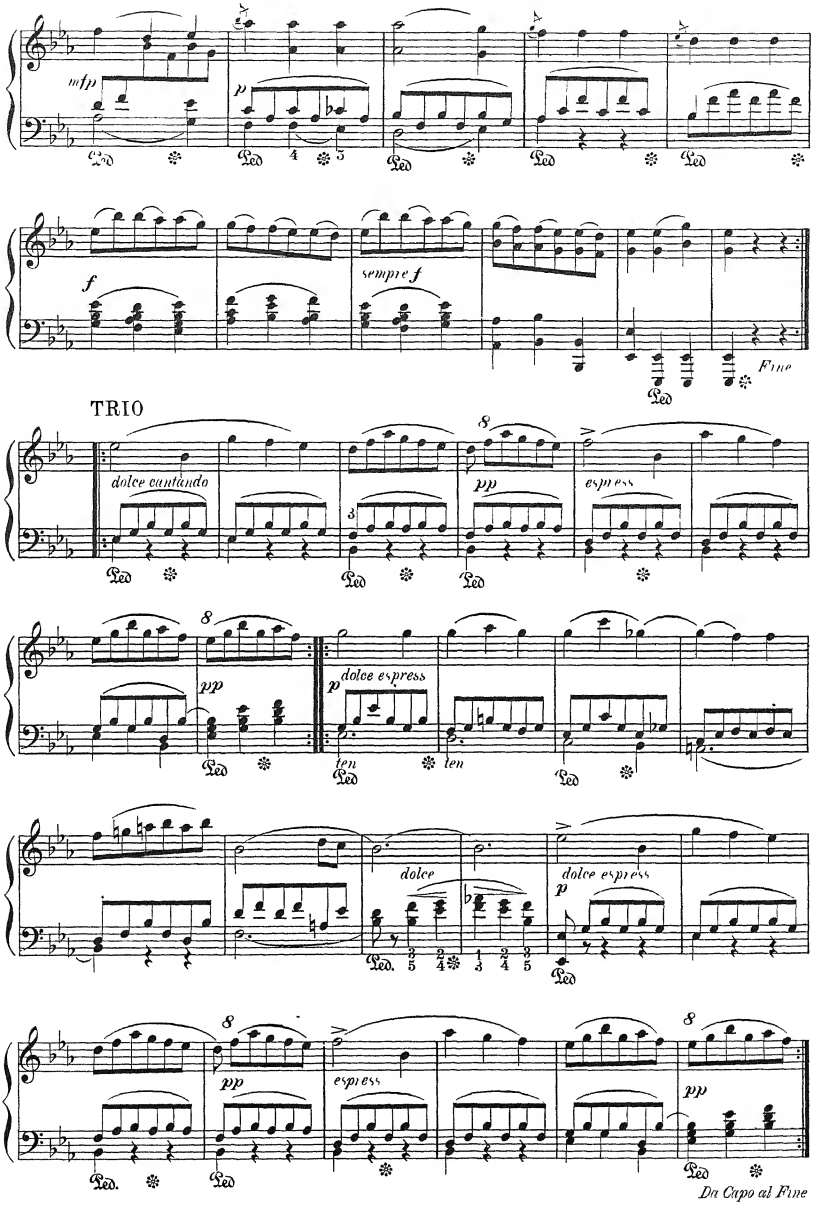

demned to end-less mi-se-ry
Oh doom of wrath and ter - ror!
Ah!
night
Its fi - ery glare con-founds him, What sounds, what sights of ter-ror, What
Oh dread- ful end - less night!
end - less,
end - less,
Bur-ning and end-less
sounds, what sights of ter ror!
Oh I shall die of fright!
(The flames increase and engulf Don Juan)
Leporello
Ah!
Ah!
night
cresc

Minuet

FROM SYMPHONY in E♭

W A MOZART



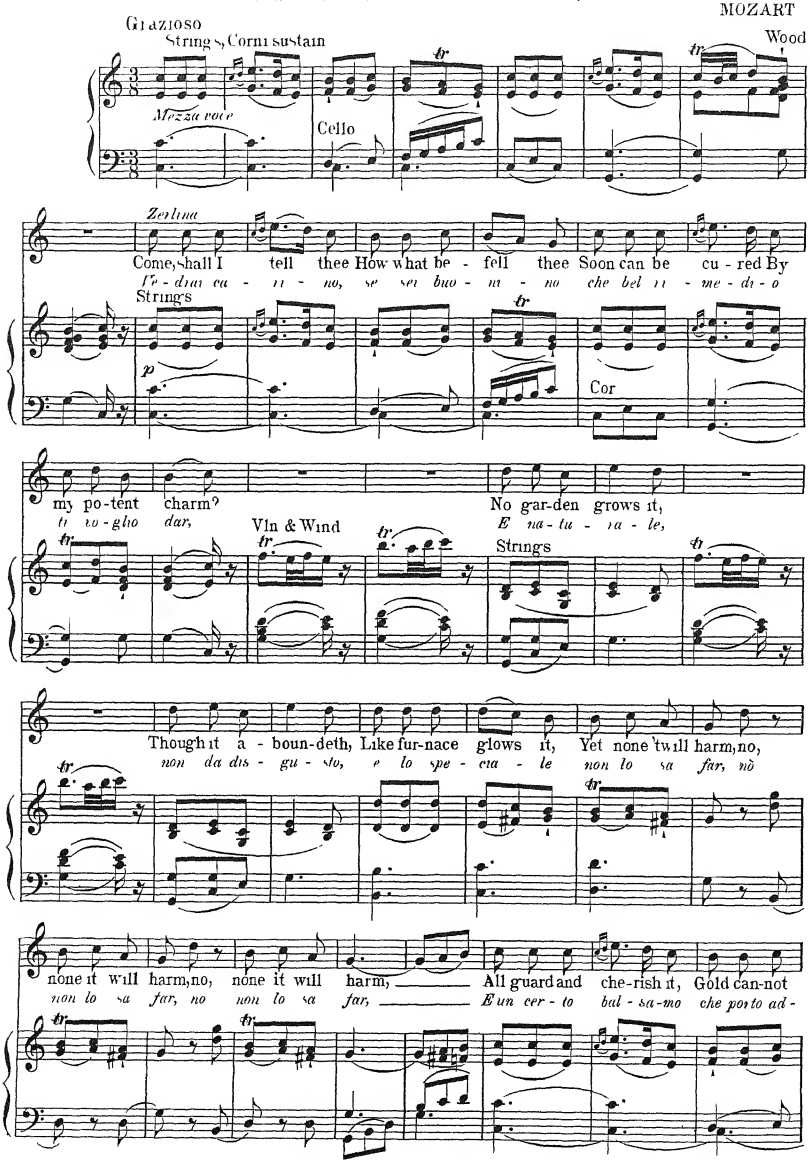

mfp
p
f
sempre f
Fine
TRIO
dolce cantando
pp
espress
dolce espress
ten
dolce
Da Capo al Fine

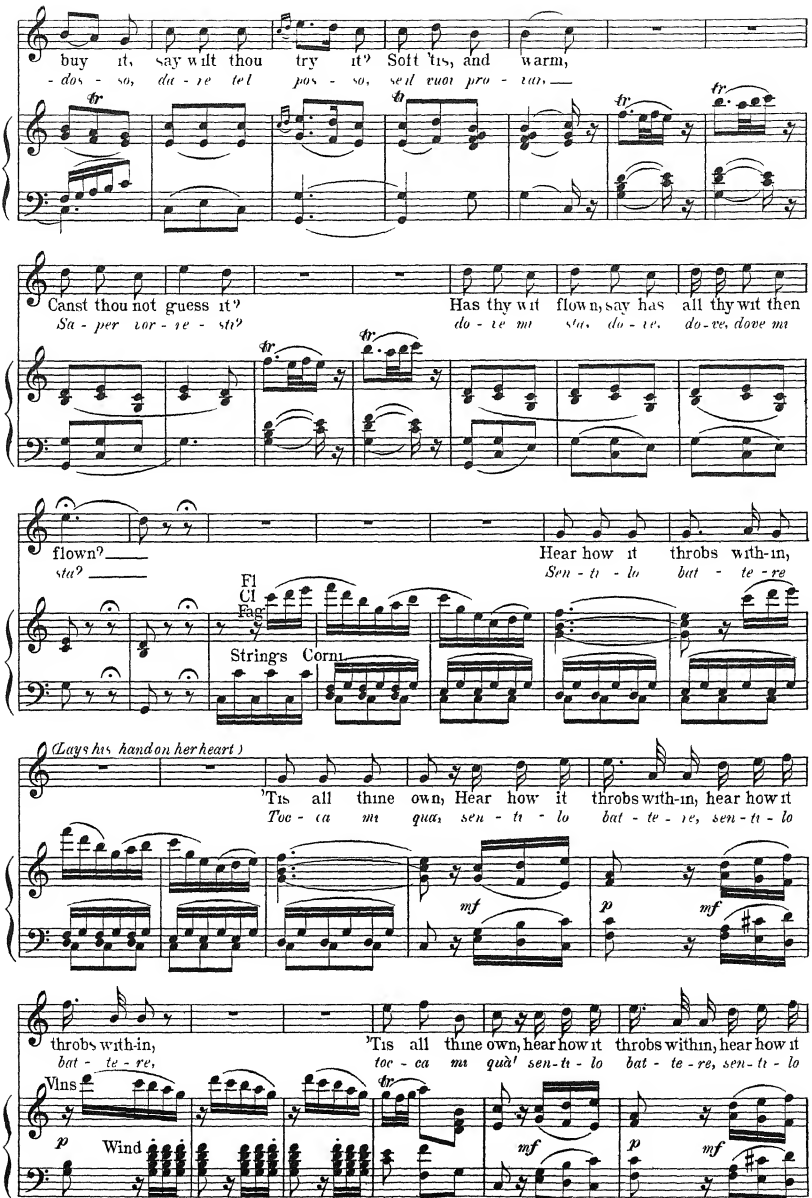
Come, Shall I Tell Thee.

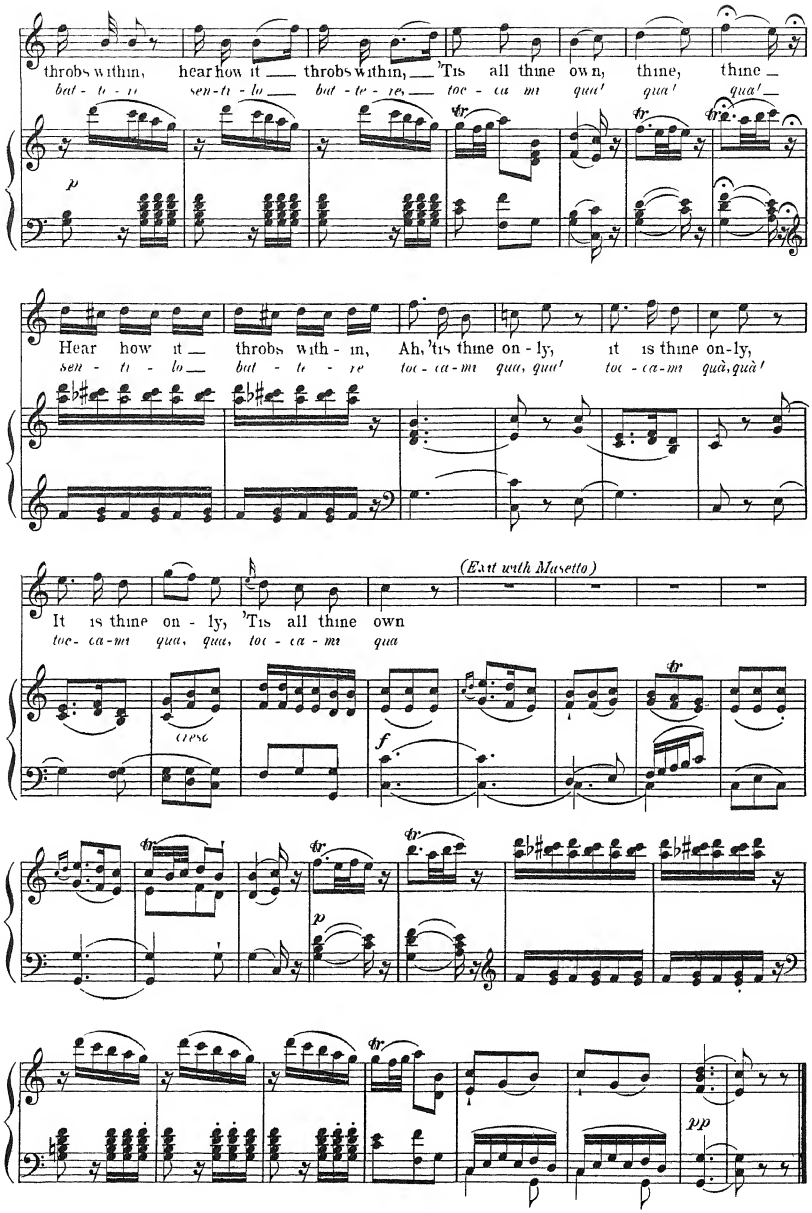
(Vedrai Carino)

(SOPRANO ARIA from DON JUAN)

MOZART

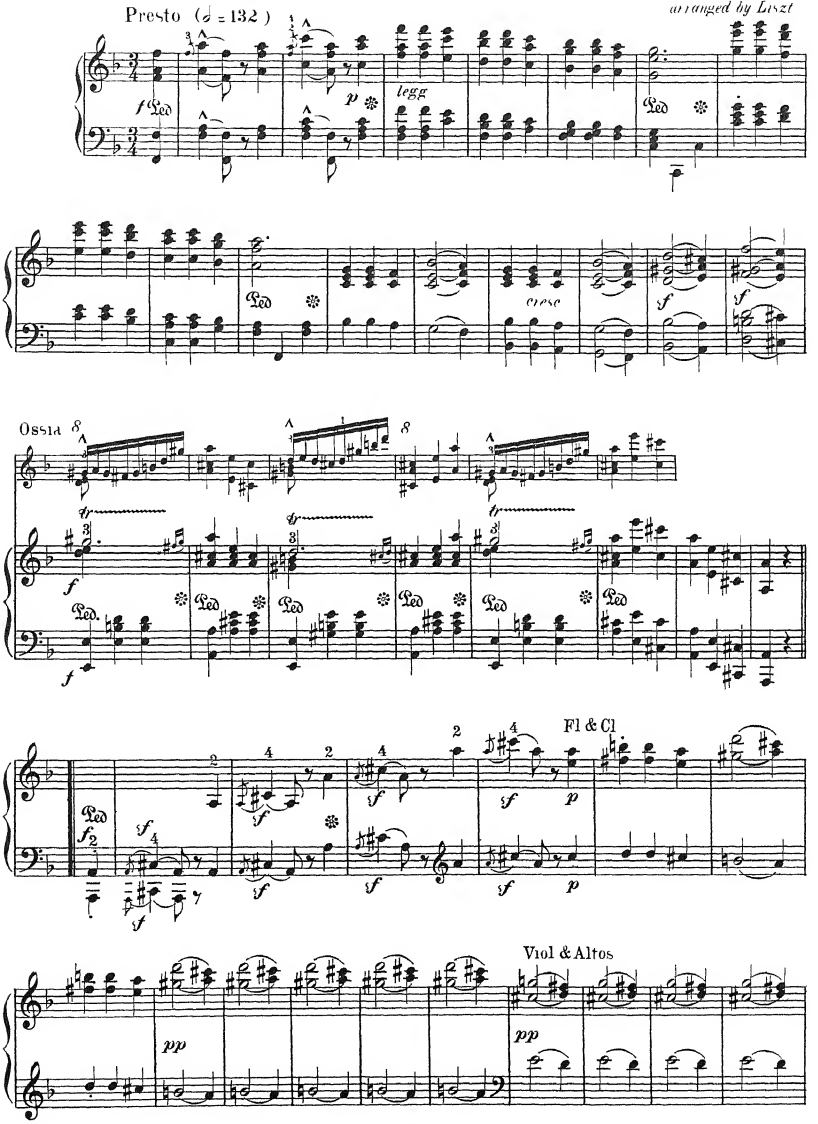


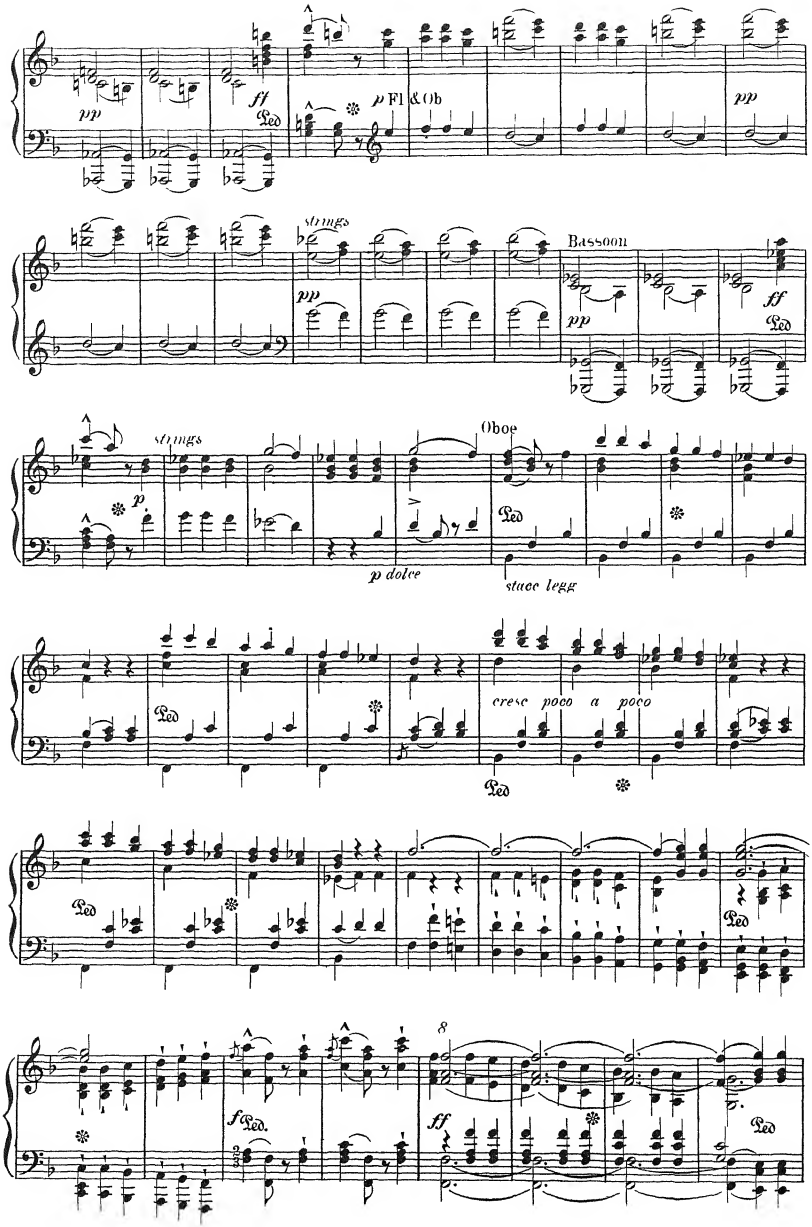

buy it, say wilt thou try it? Soft 'tis, and warm,
- dos - so, da - re tel pos - so, sed vuoi pro - var, —
Canst thou not guess it?
Sa - per vor - re - sti?
Has thy wit flown, say has all thy wit then
do - te mi sta, do - te, do-ve, dove mi
flown? —
sta? —
Hear how it throbs with-in,
Sen - ti - lo bat - te - re
Fl
Cl
Fag
Strings
Corni
(Lays his hand on her heart)
'Tis all thine own, Hear how it throbs with-in, hear how it
Toc - ca mi qua, sen - ti - lo bat - te - re, sen - ti - lo
mf
p
mf
throbs with-in,
bat - te - re,
'Tis all thine own, hear how it throbs within, hear how it
toc - ca mi quà! sen-ti - lo bat - te - re, sen - ti - lo
Vlns
p
Wind
mf
p
mf

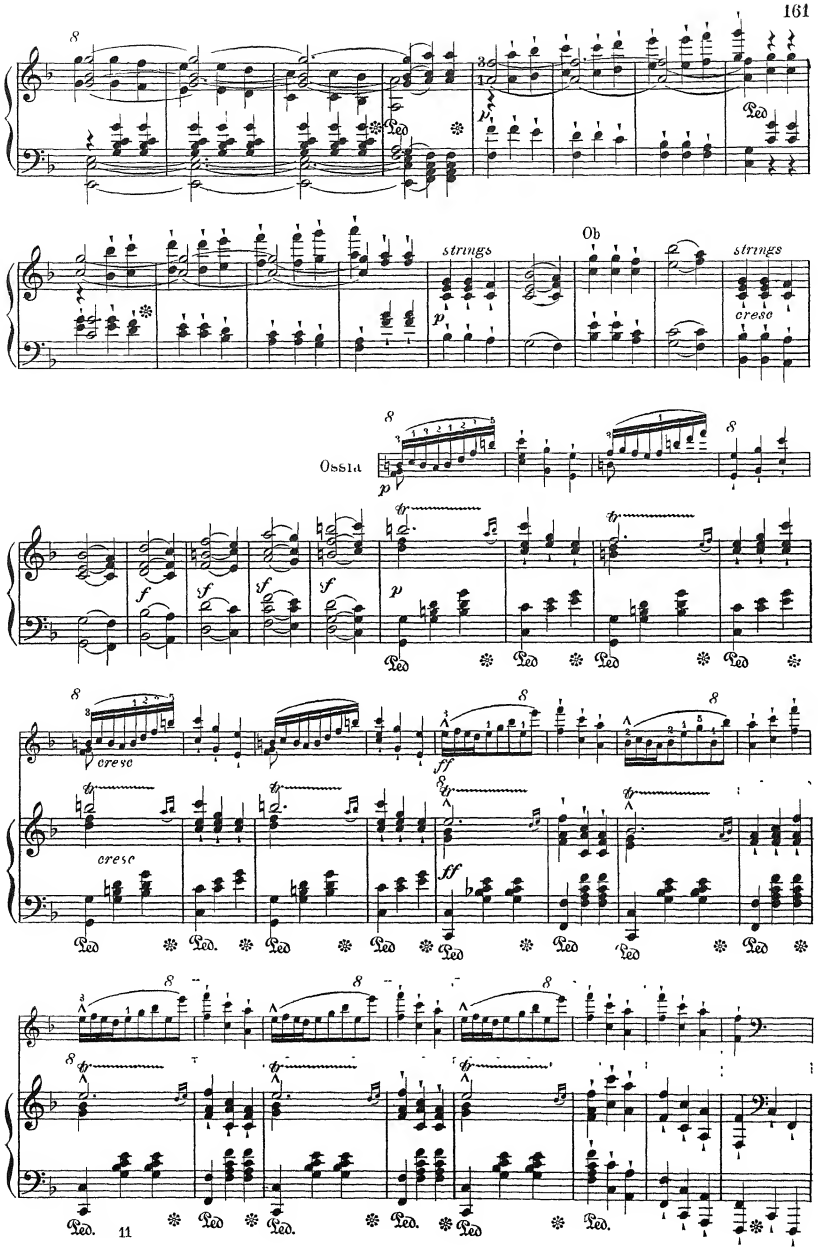

throbs within, hear how it throbs within, 'Tis all thine own, thine, thine
but - te - re sen - ti - lo but - te - re, toc - ca - mi qua! qua! qua!
Hear how it throbs with - in, Ah, 'tis thine on - ly, it is thine on - ly,
sen - ti - lo but - te - re toc - ca - mi qua, qua! toc - ca - mi quà, quà!
(Exit with Masetto)
It is thine on - ly, 'Tis all thine own
toc - ca - mi qua, qua, toc - ca - mi qua
cresc
p
f
p
pp

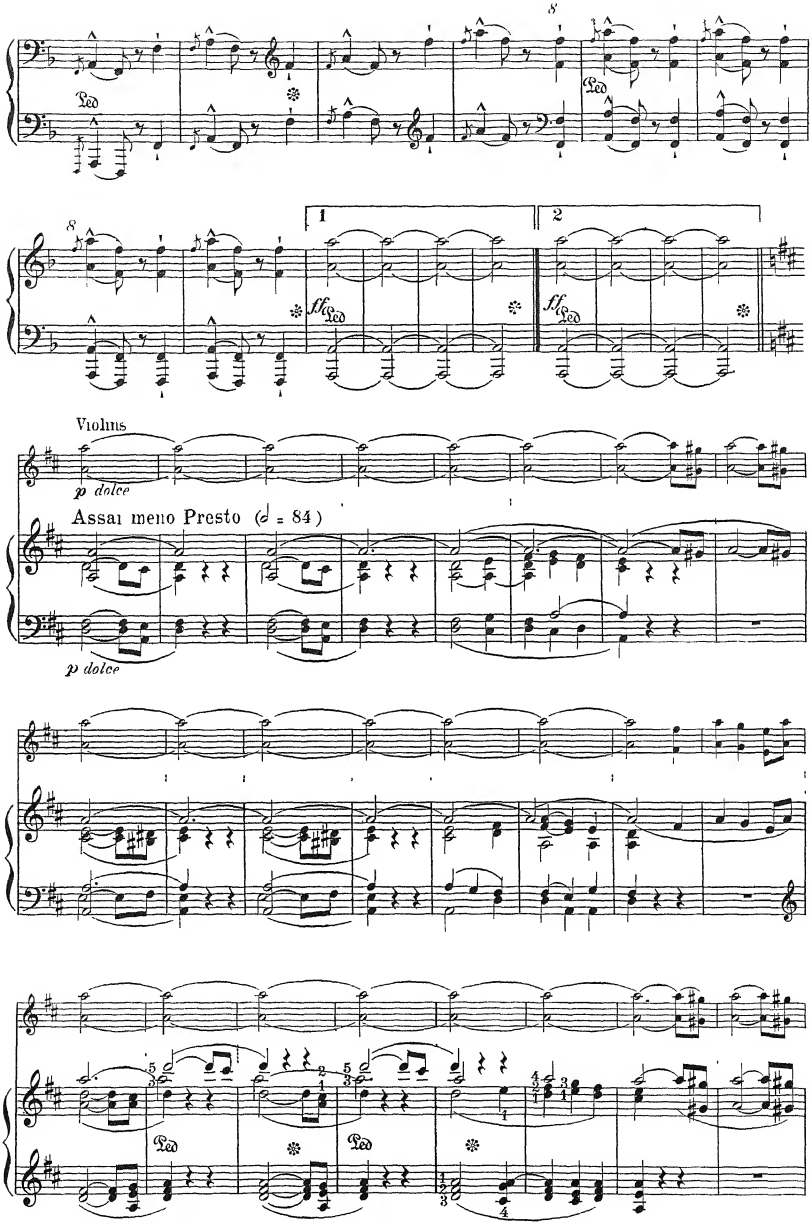
Scherzo
from
SYMPHONY № 7 Op. 92

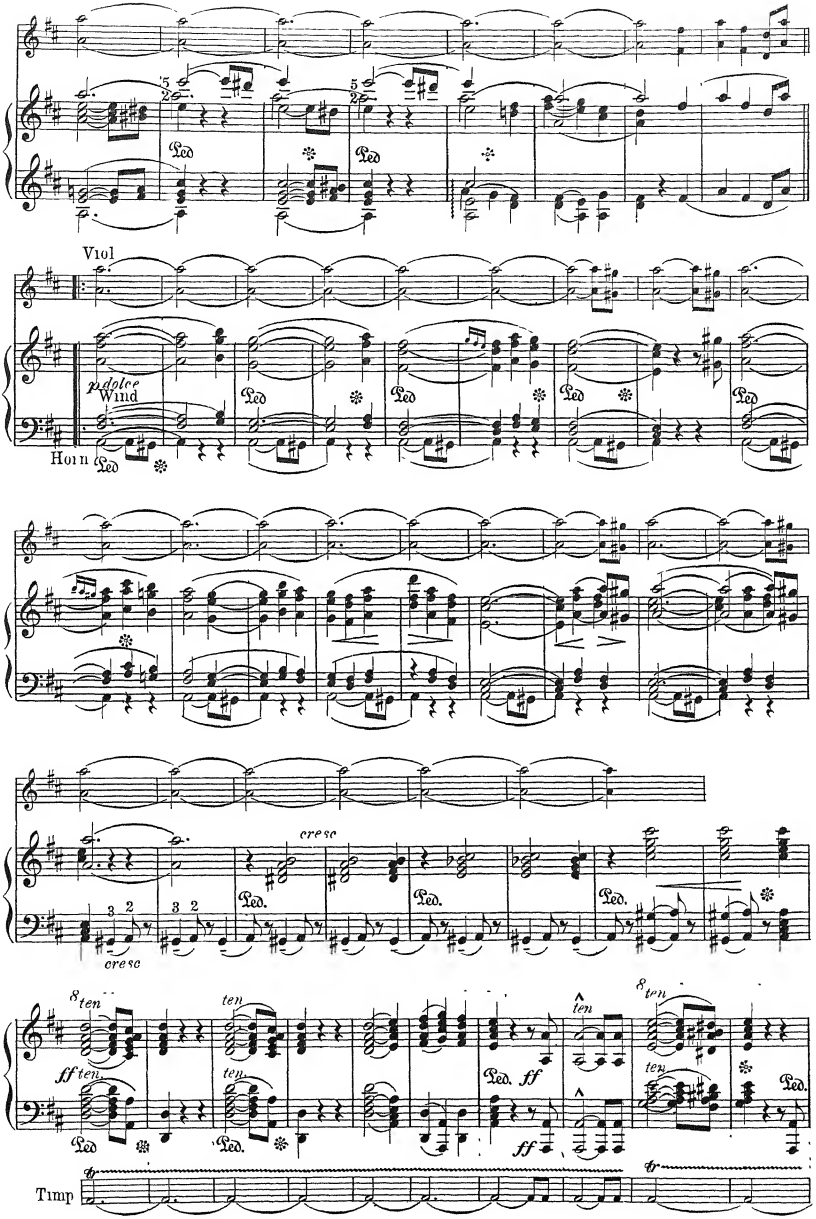
L. van BEETHOVEN
arranged by Liszt

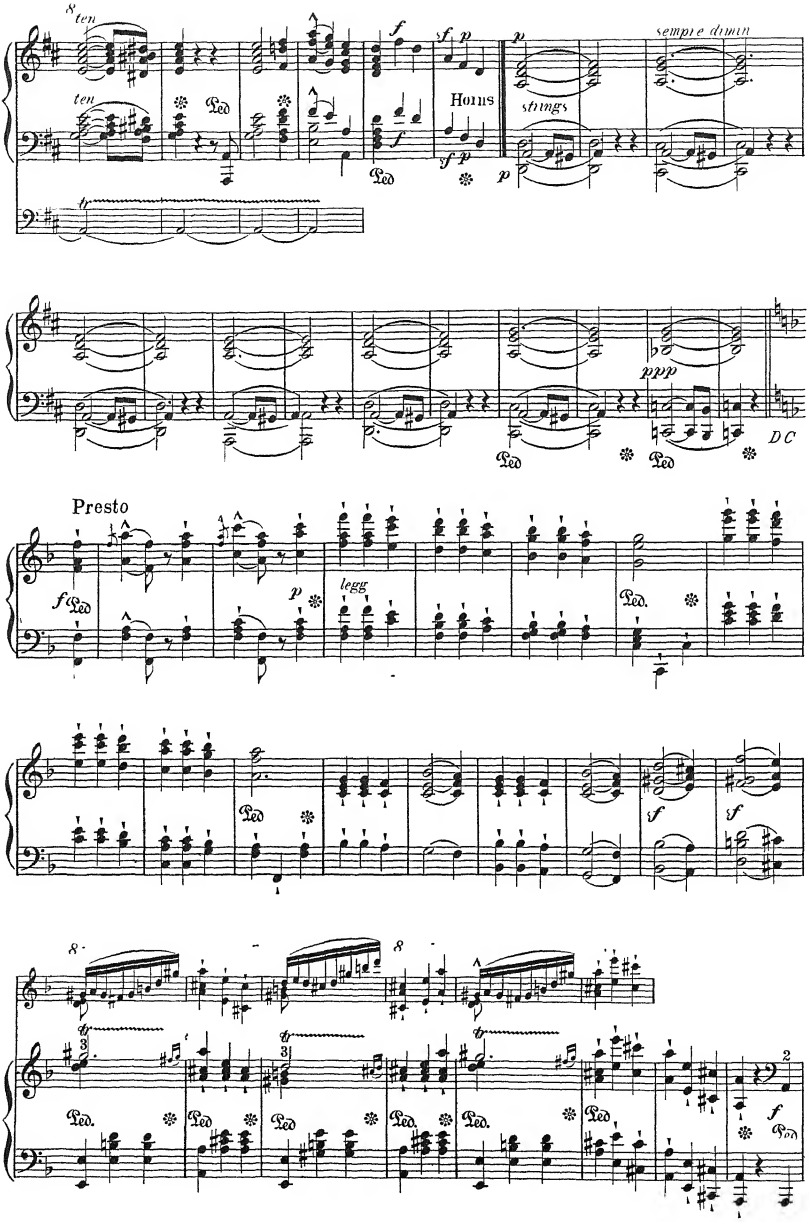


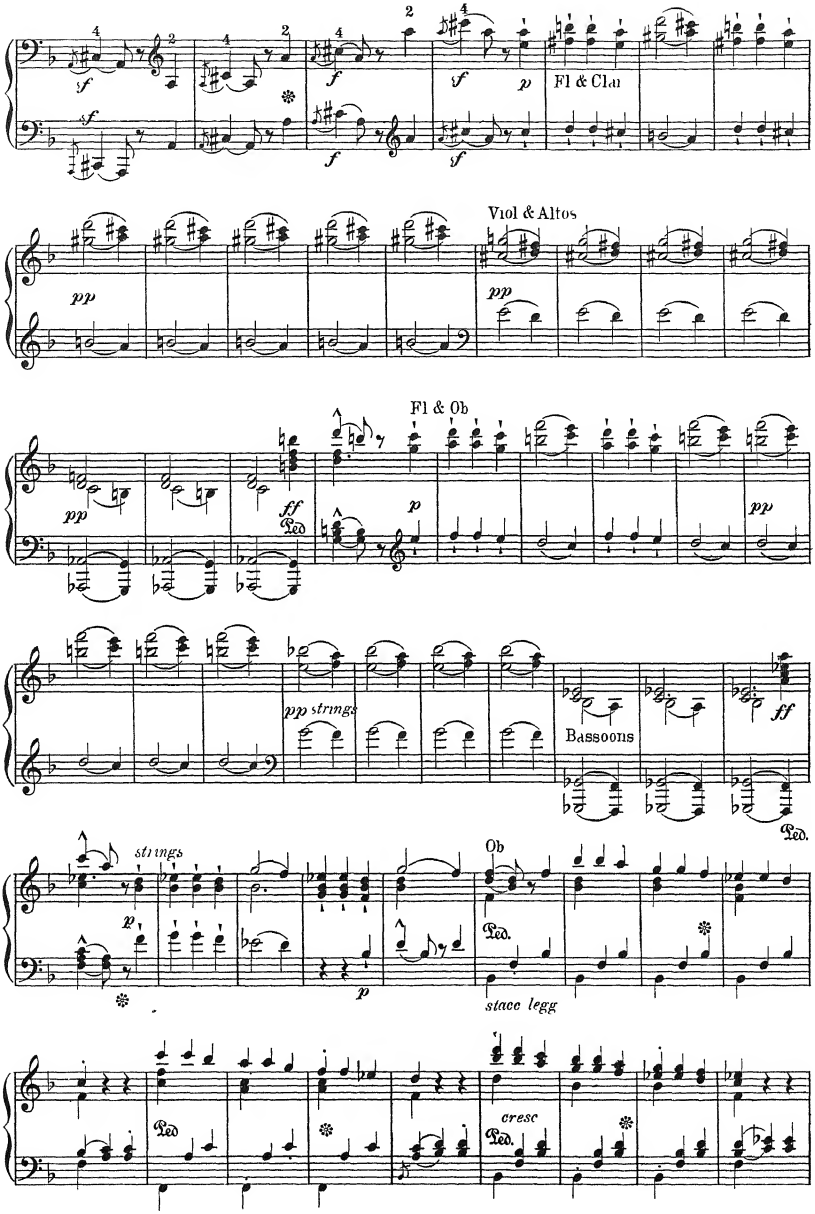

pp
ff
Ped
p Fl & Ob
pp
strings
pp
Bassoon
pp
ff
Ped
strings
p
Oboe
p dolce
stacc legg
Ped
cresc poco a poco
Ped
Ped
Ped
8
f Ped.
ff
Ped

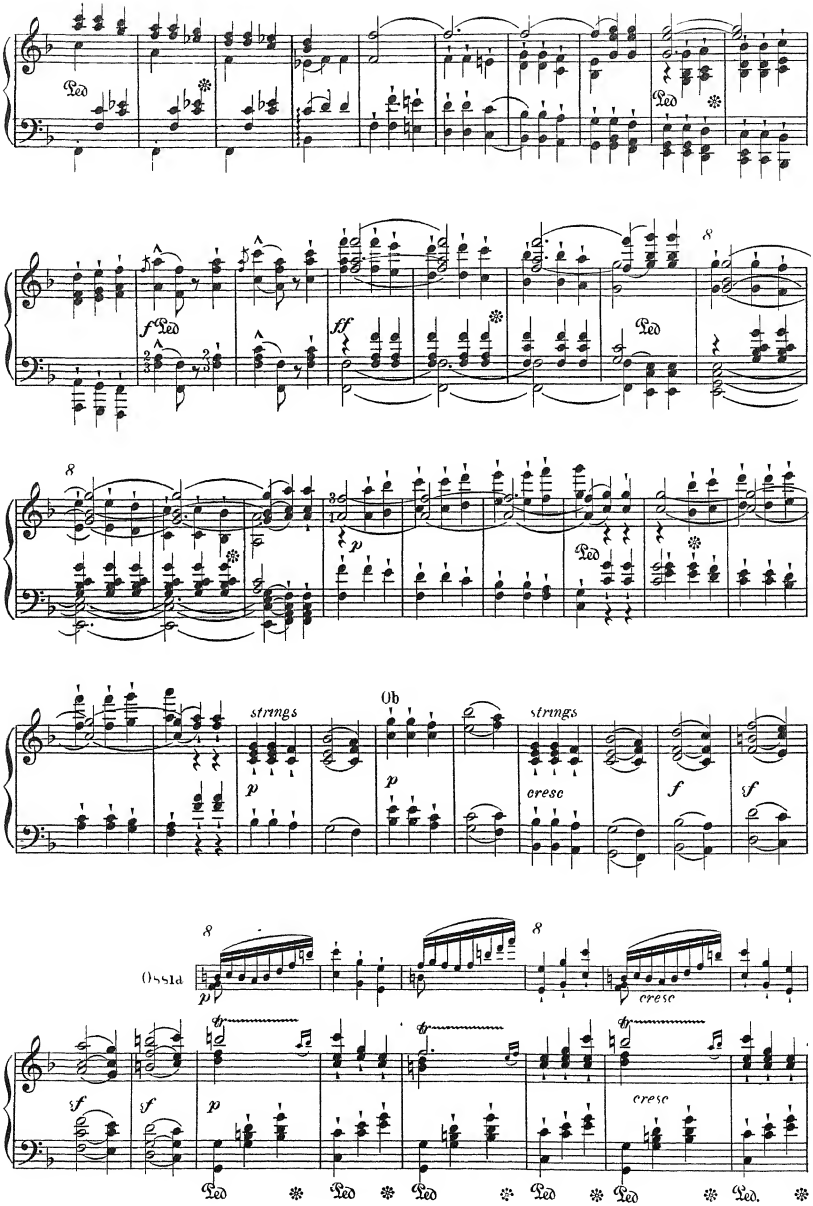

strings
Ob
strings
cresc
Ossia
cresc
cresc

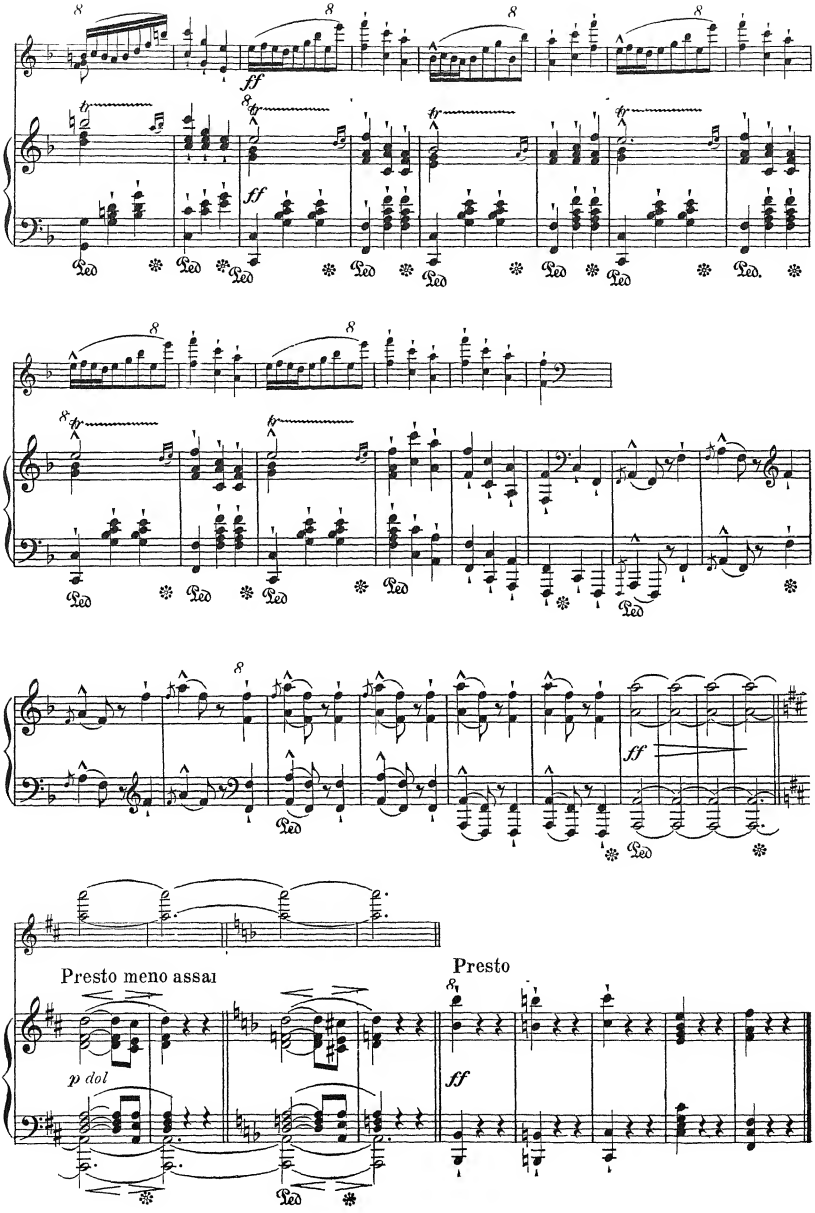

Violins
p dolce
Assai meno Presto (𝅗𝅥 = 84)
p dolce


Viol
p dolce
Wind
Horn
cresc
ten
ff
Timp


ten
ten
Horns
strings
sempre dimin
DC
Presto
legg


Fl & Cla
Viol & Altos
Fl & Ob
strings
Bassoons
Ob
stacc legg
cresc

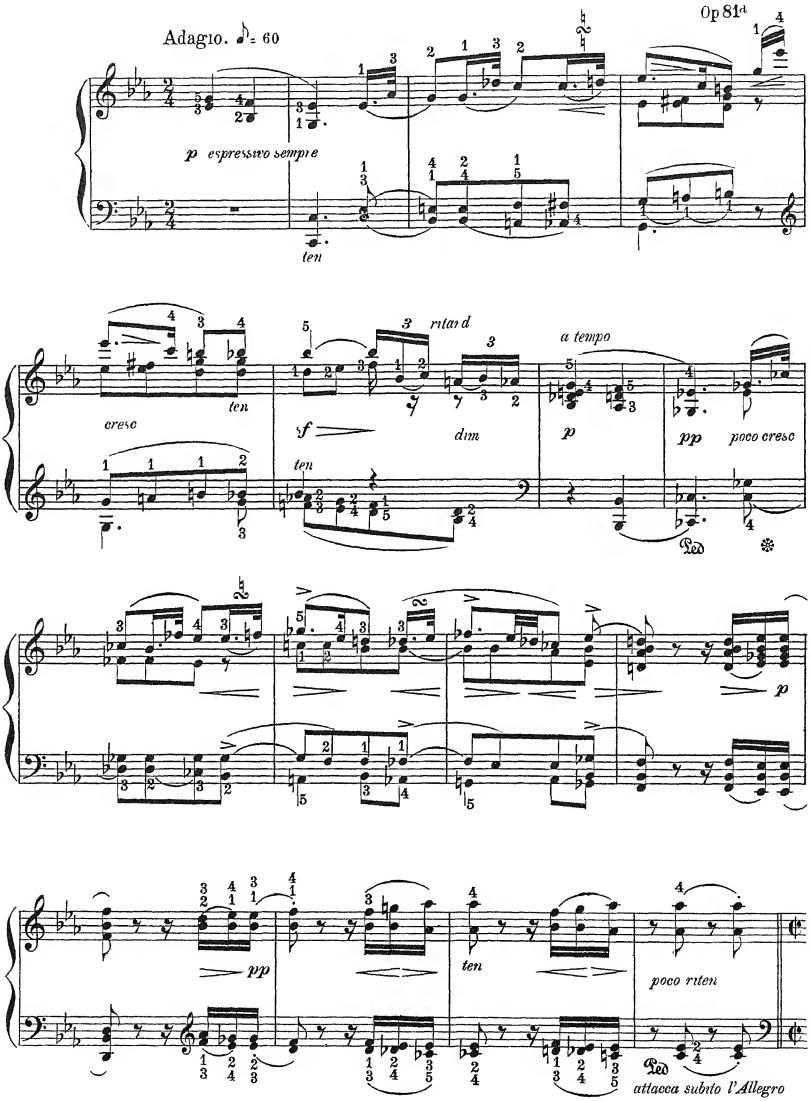

Ped
f Ped
ff
8
p
strings
Ob
cresc
f
sf
Ossia
Ped.

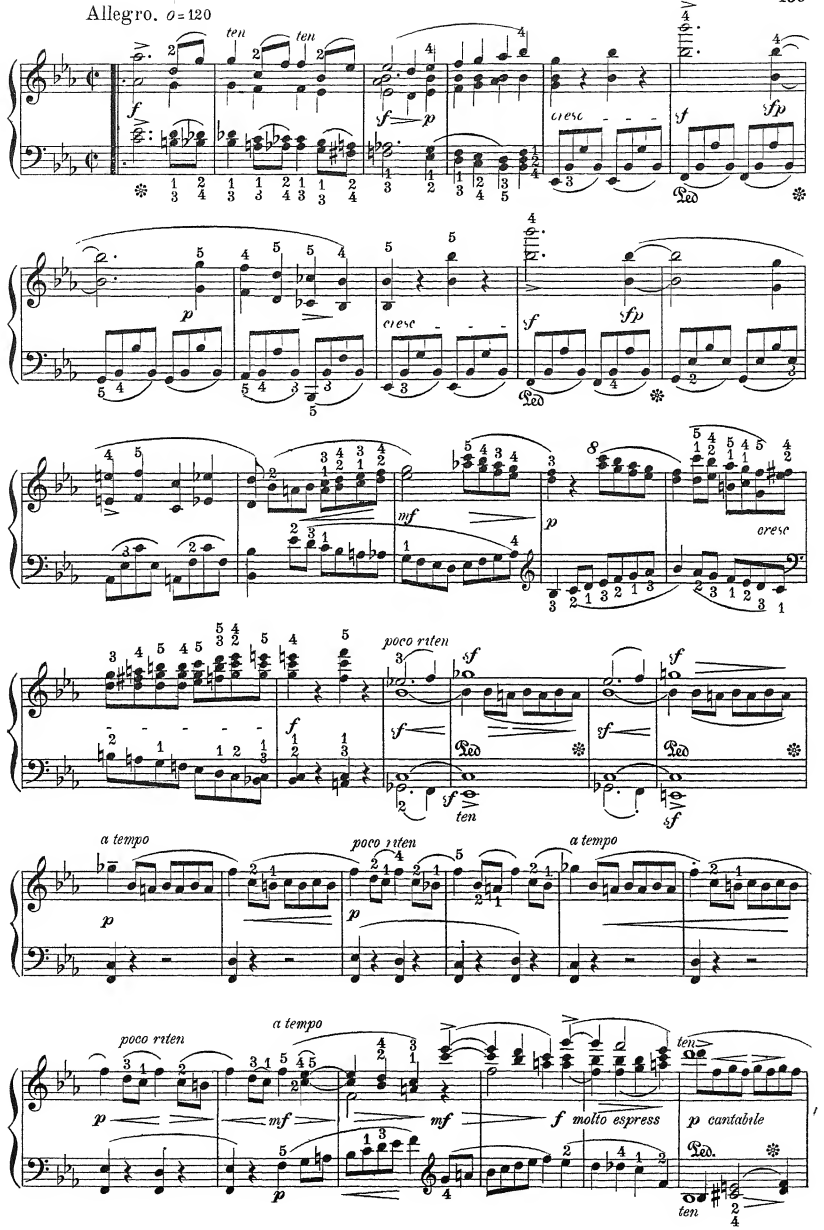

ff
Ped.
Presto meno assai
p dol
Presto
ff

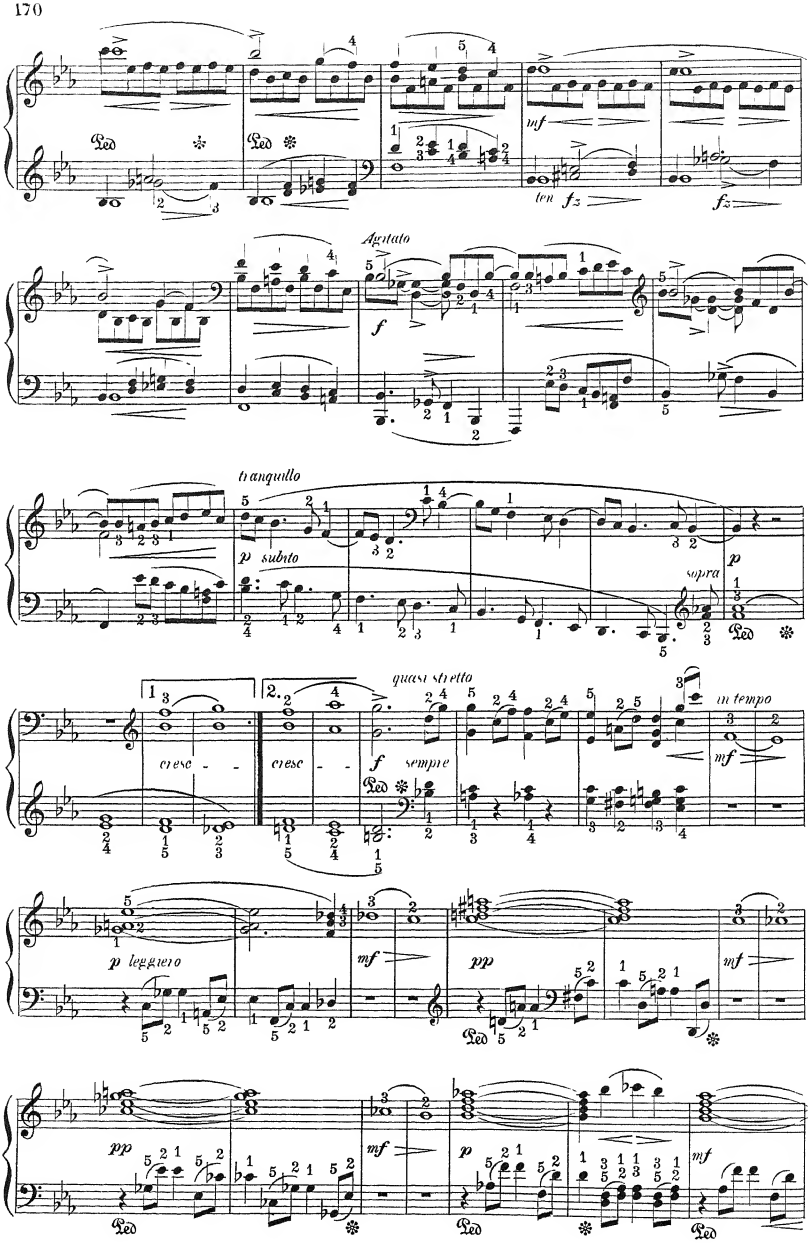
Sonate Caracteristique.

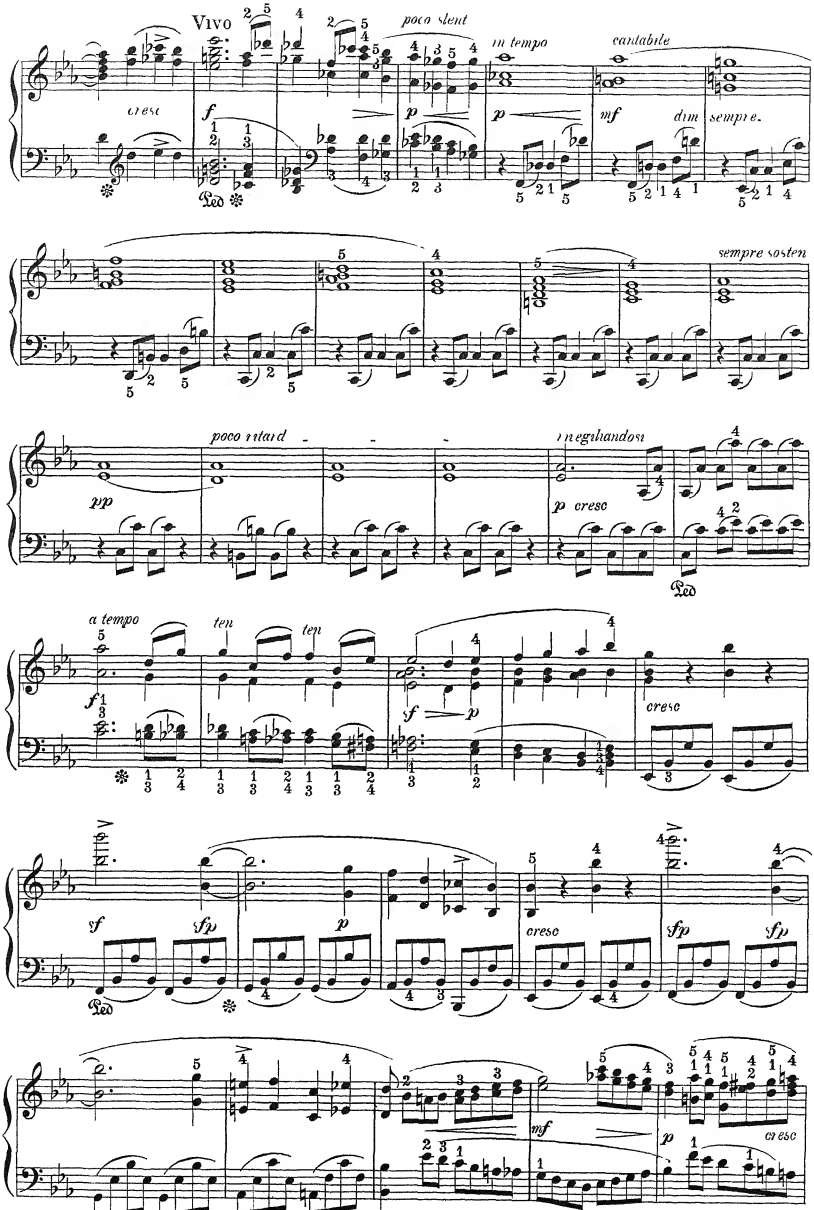
THE FAREWELL

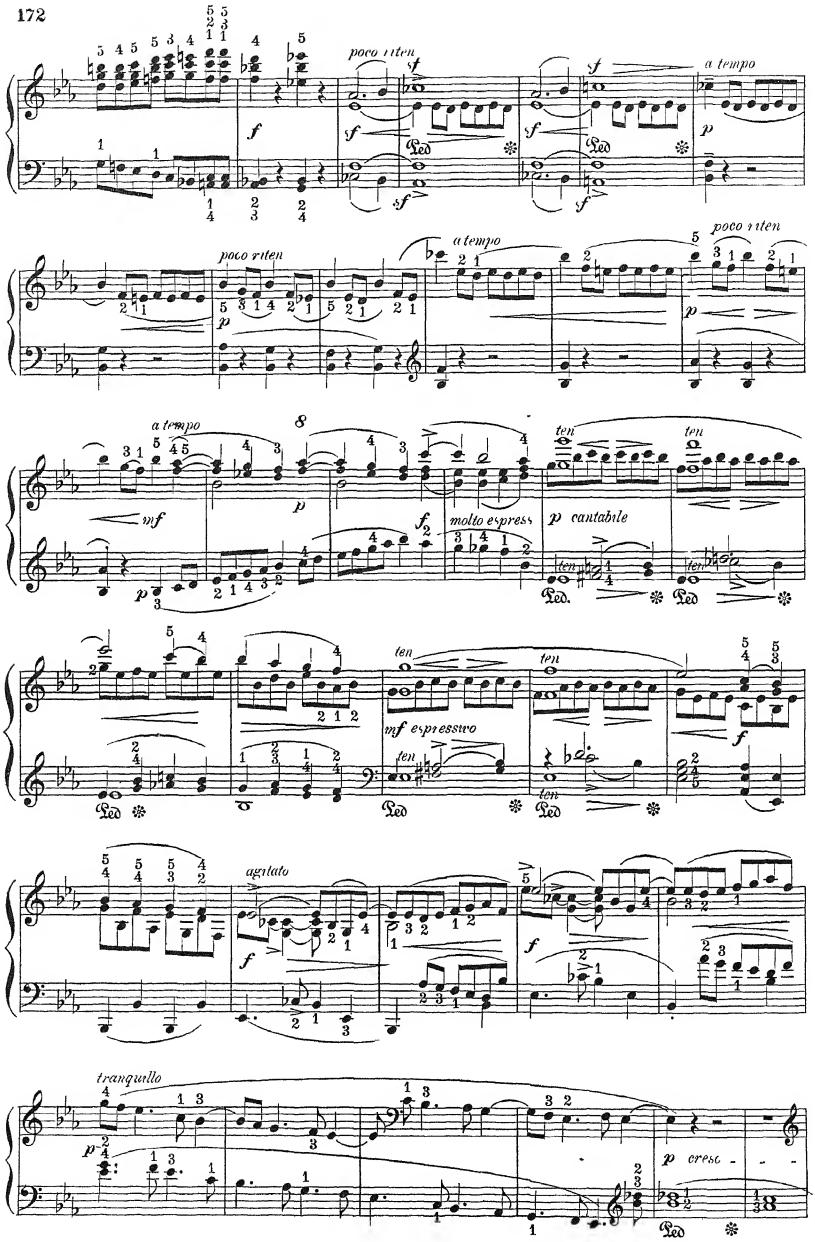
L van BEETHOVEN
Op 81d

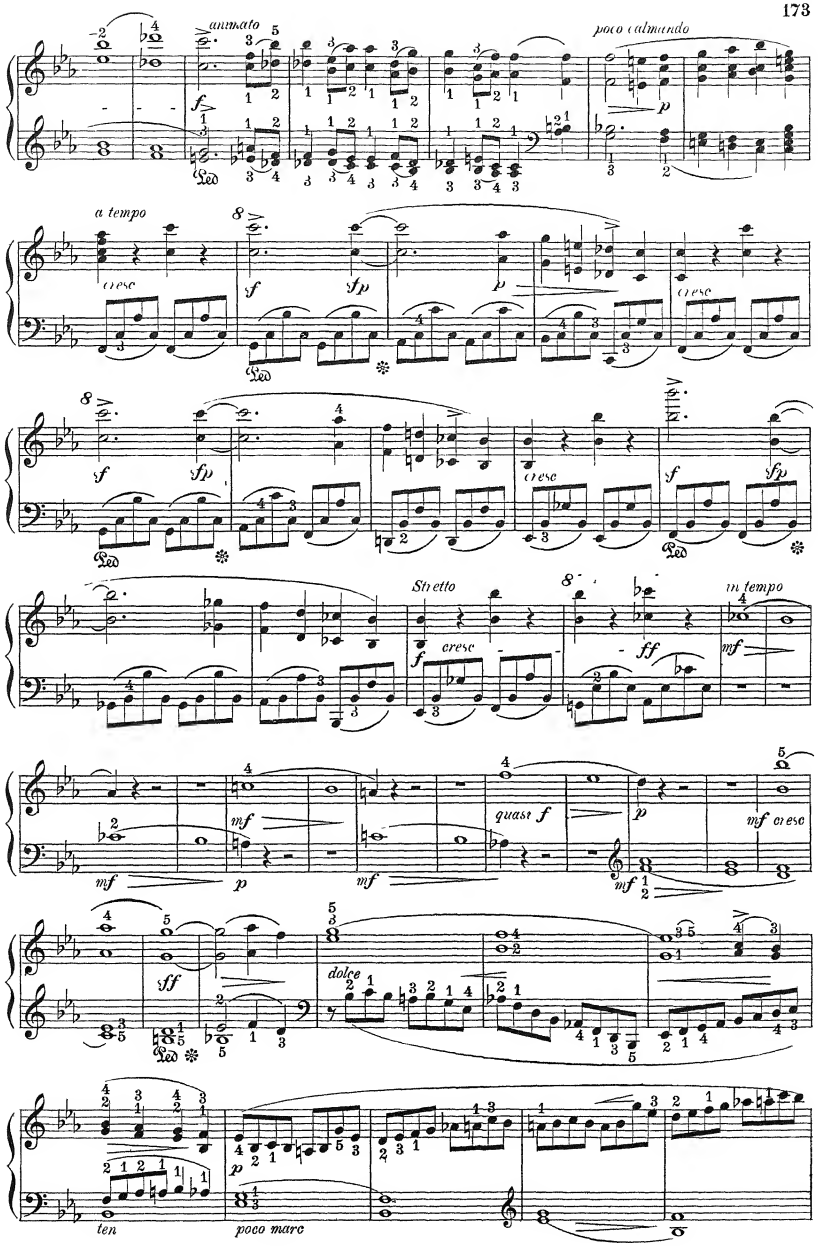


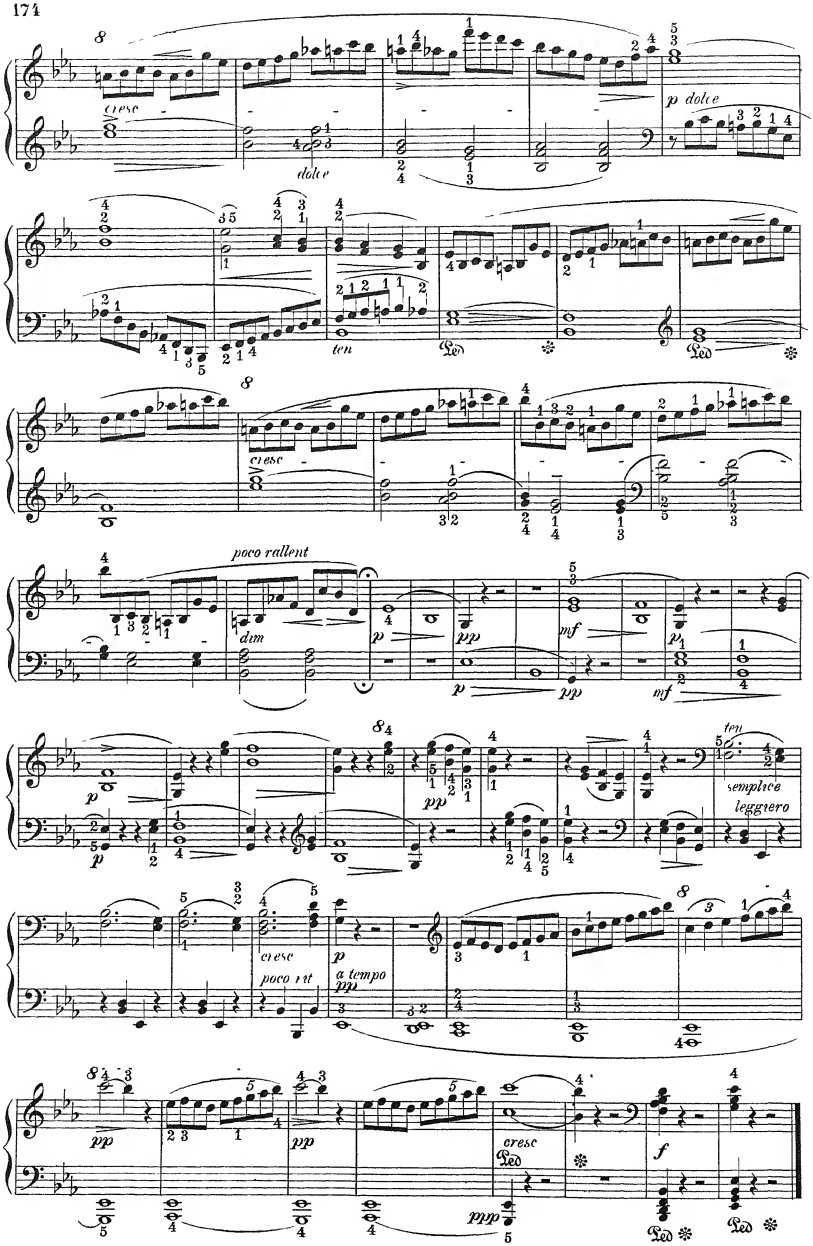

Allegro. ♩= 120
ten
ten
cresc
Ped
poco riten
a tempo
molto espress
cantabile


mf
ten fz
fz
Agitato
f
tranquillo
p subito
sopra
p
quasi stretto
cresc - -
cresc - -
f sempre
in tempo
mf
p leggiero
mf
pp
mf
pp
mf
p
mf

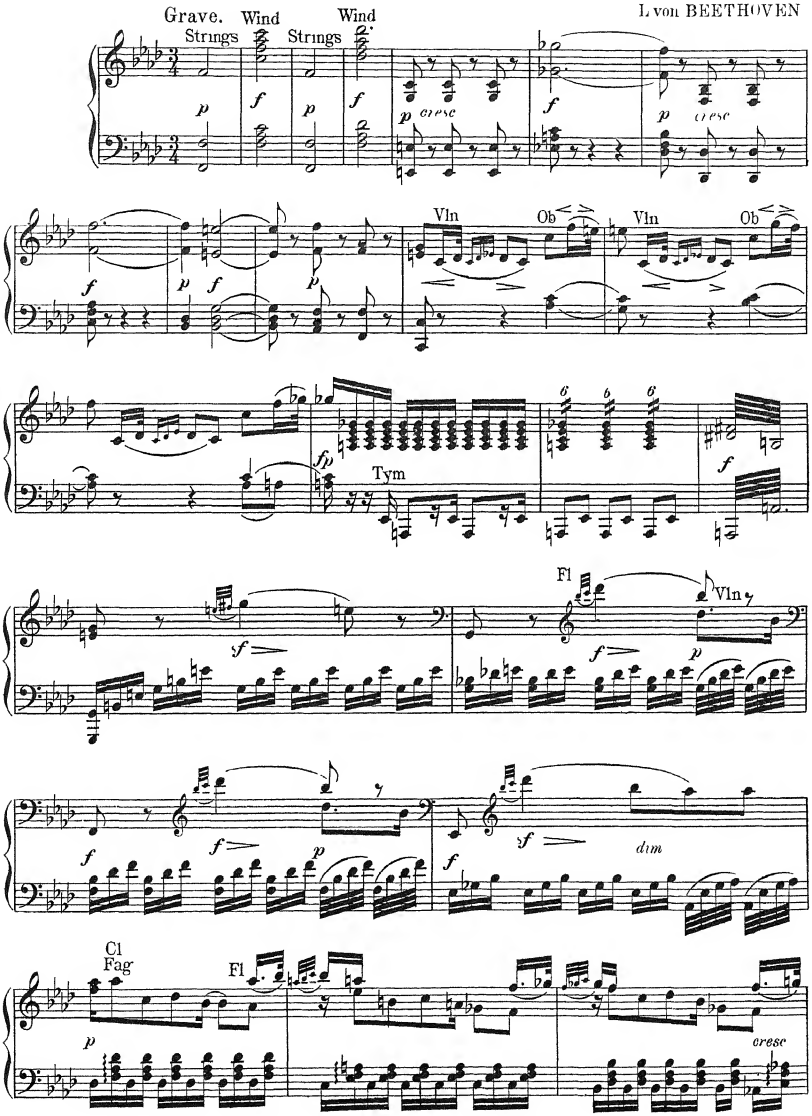

Vivo
poco slent
in tempo
cantabile
cresc
dim
sempre.
sempre sosten
poco ritard
rinegliandosi
p cresc
a tempo
ten
ten
cresc
cresc
cresc

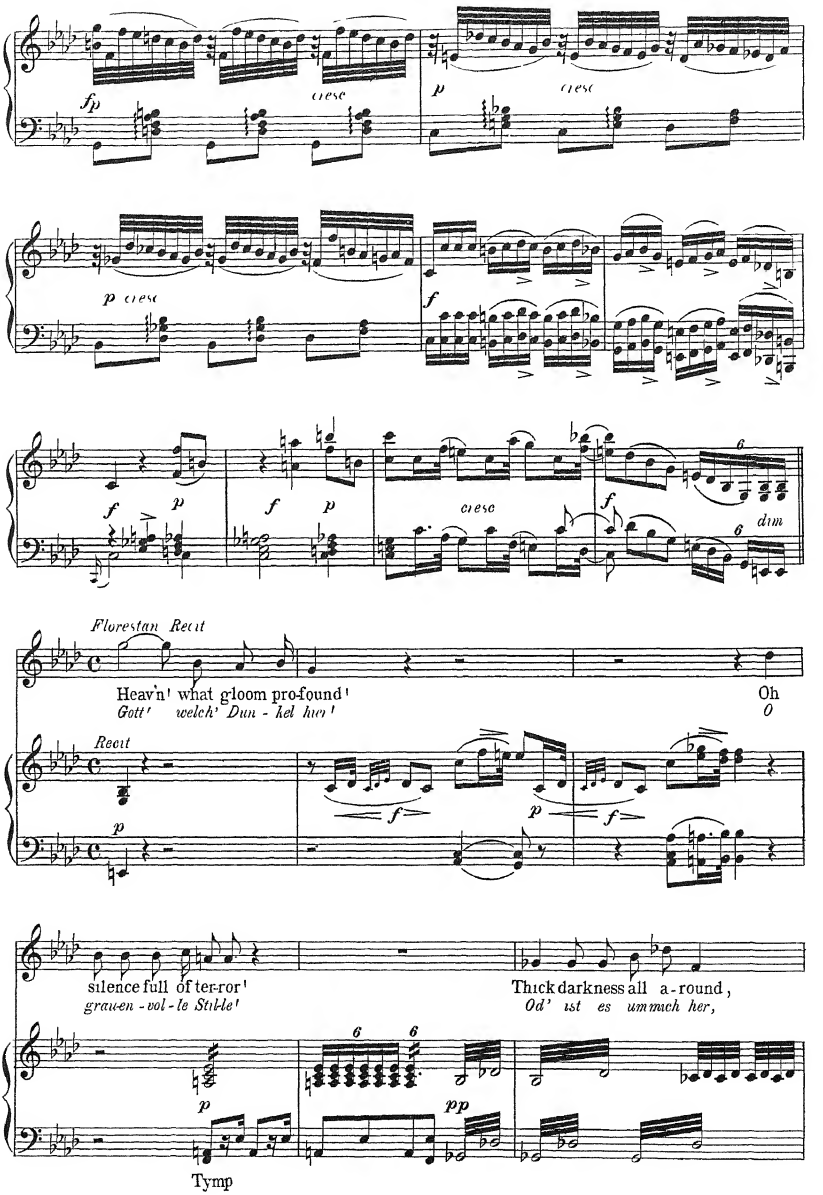

poco ritten
a tempo
poco ritten
a tempo
poco ritten
a tempo
molto espress
ten
mf espressivo
agitato
tranquillo
cresc

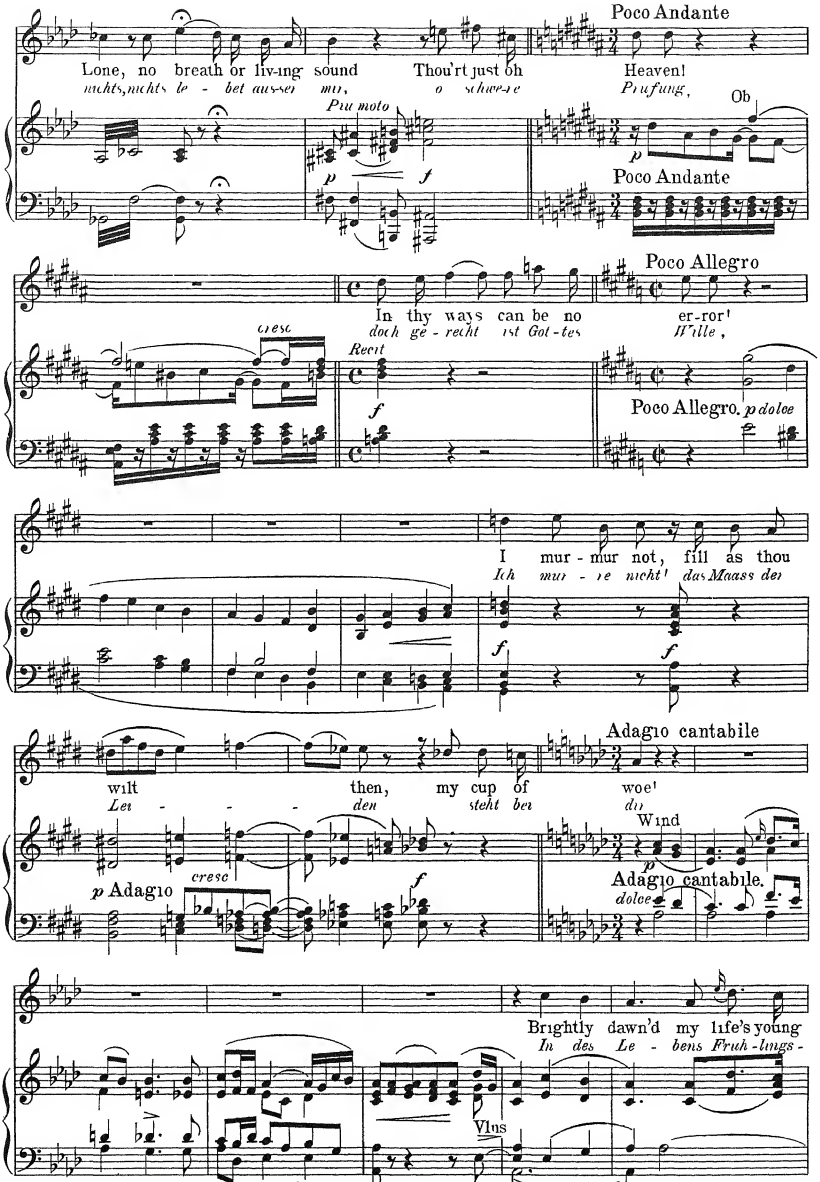

animato
poco calmando
a tempo
cresc
Stretto
cresc
In tempo
quasi f
dolce
ten
poco marc

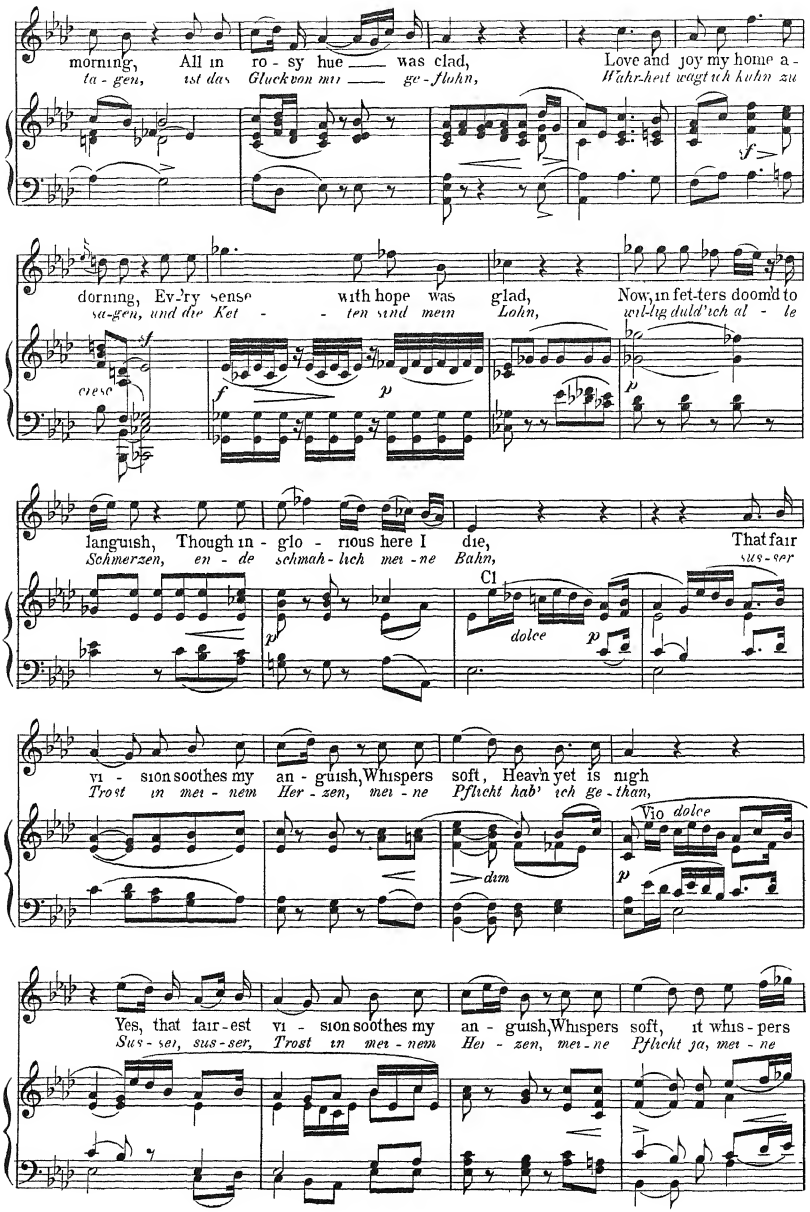

cresc
dolce
p dolce
ten
cresc
poco rallent
dim
p
pp
mf
ten
semplice
leggiero
cresc
poco rit
a tempo
pp
cresc
ppp
f

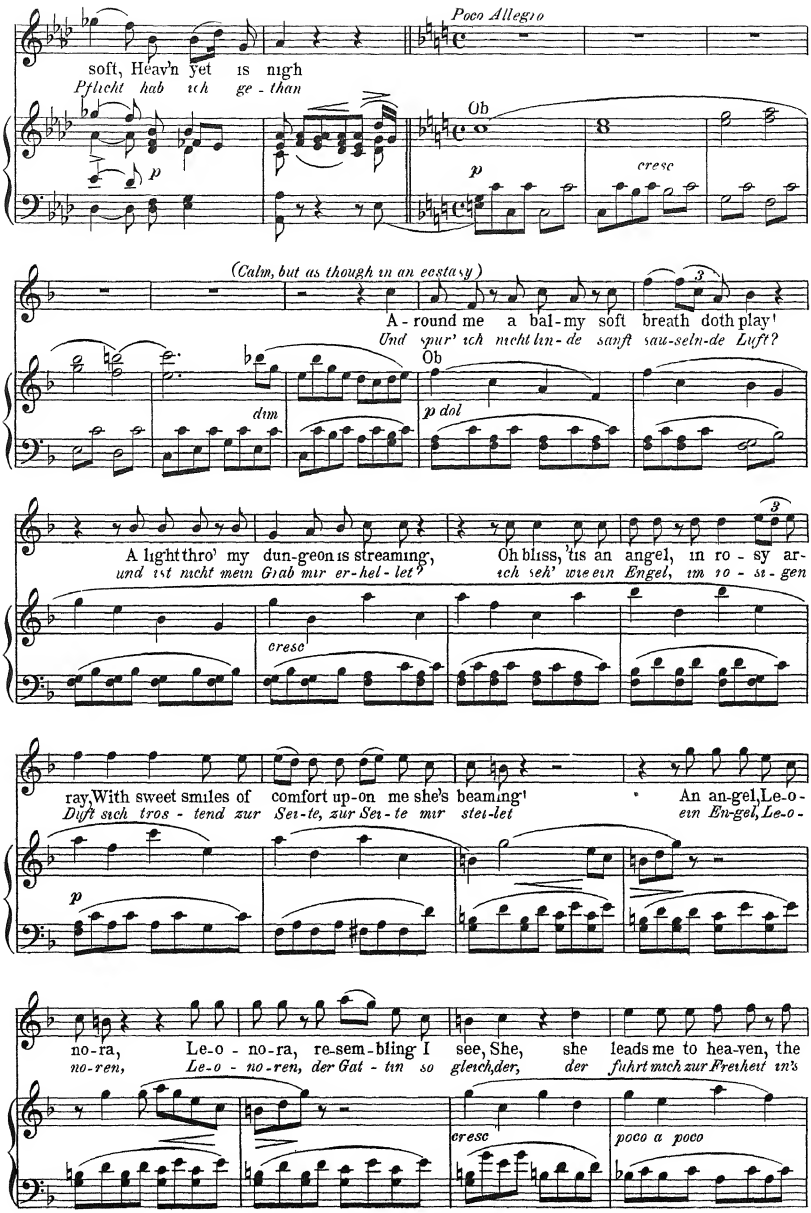
L. von BEETHOVEN

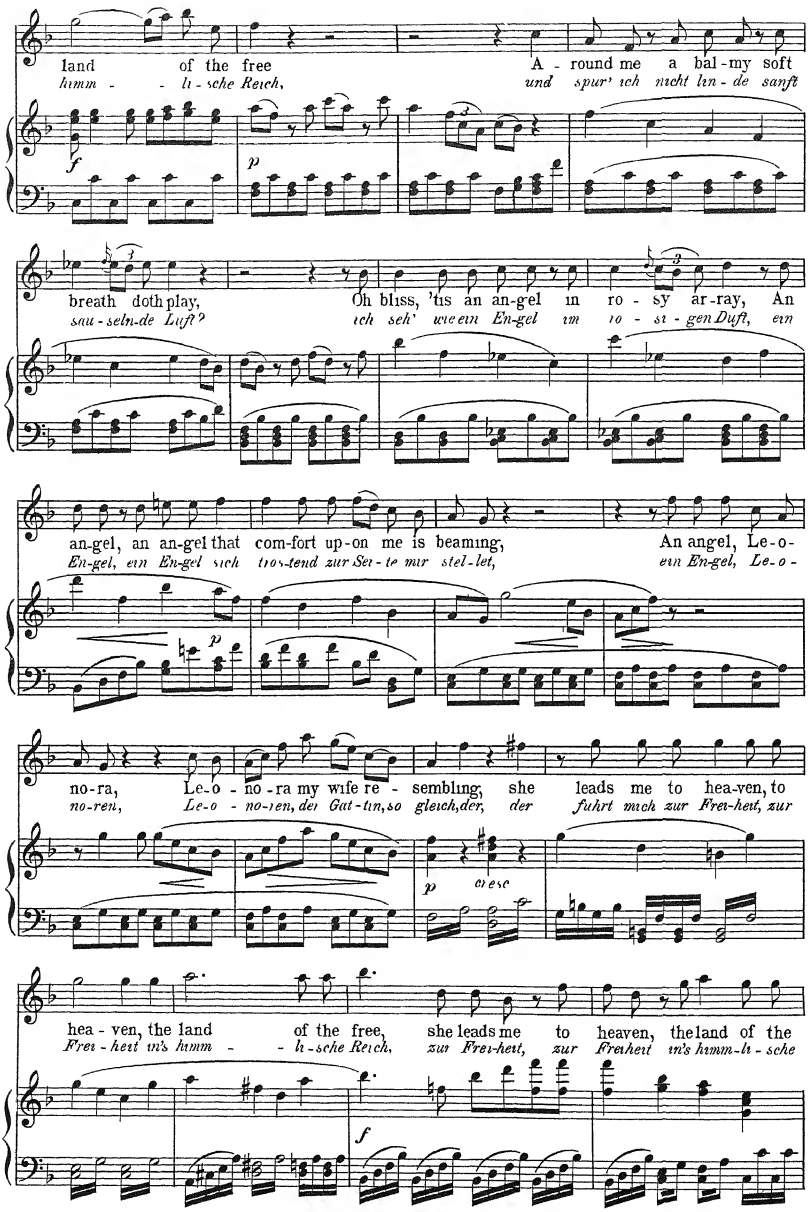


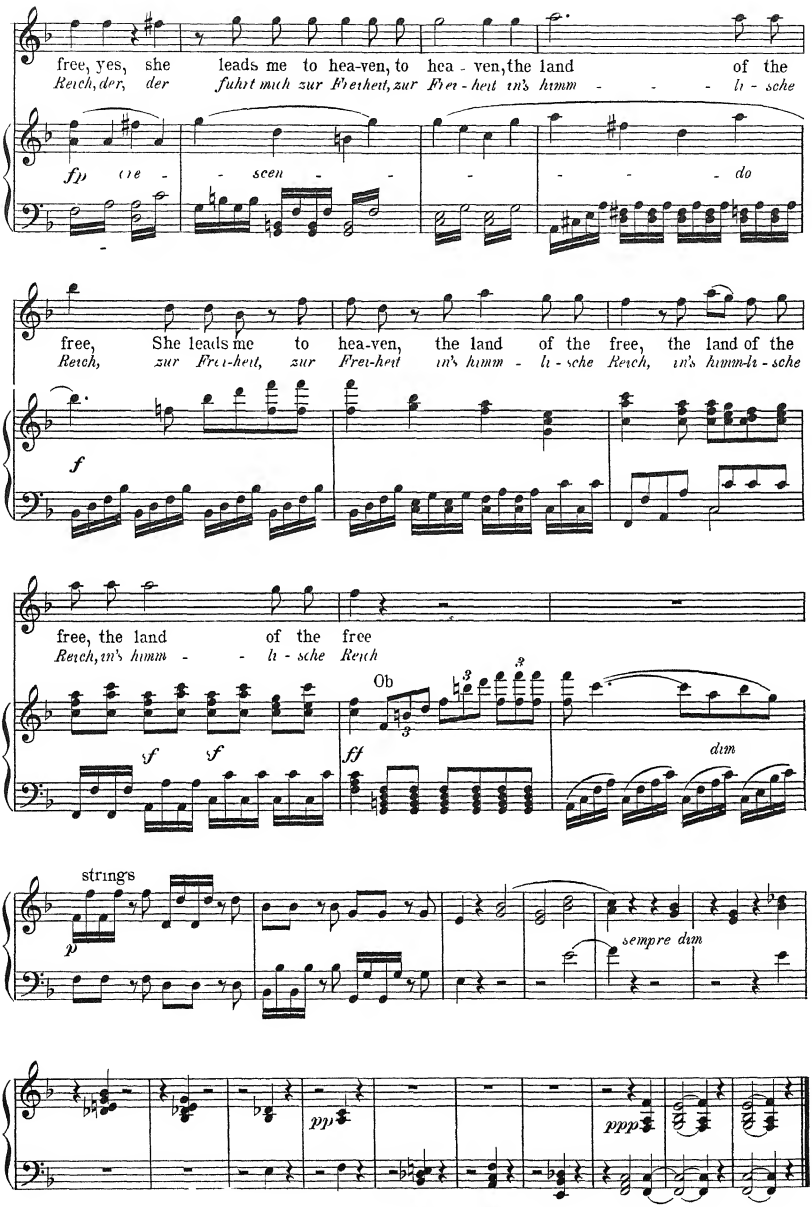

fp
cresc
p
cresc
p cresc
f
f
p
f
p
cresc
f
dim
Florestan Recit
Heav'n! what gloom pro-found!
Gott! welch' Dun - kel hier!
Oh
O
Recit
f
p
f
p
silence full of ter-ror!
grau-en - vol - le Stil-le!
Thick darkness all a - round,
Od' ist es um mich her,
p
pp
Tymp


Poco Andante
Lone, no breath or liv-ing sound Thou'rt just oh Heaven!
nichts, nichts le - bet ausser mir, o schwe-re Prüfung,
Più moto
Ob
Poco Andante
Poco Allegro
In thy ways can be no er-ror!
doch ge - recht ist Got-tes Wille,
cresc
Recit
Poco Allegro. p dolce
I mur - mur not, fill as thou
Ich mur - re nicht! das Maass der
Adagio cantabile
wilt then, my cup of woe!
Lei - - den steht bei dir
Wind
p Adagio
cresc
Adagio cantabile.
dolce
Brightly dawn'd my life's young
In des Le - bens Früh-lings-
Vlns


morning, All in ro - sy hue was clad, Love and joy my home a -
ta - gen, ist das Gluck von mir ge - flohn, Wahr-heit wagt ich kuhn zu
dorning, Ev-ry sense with hope was glad, Now, in fet-ters doom'd to
sa-gen, und die Ket - - ten sind mein Lohn, wil-lig duld'ich al - le
cresc
languish, Though in - glo - rious here I die, That fair
Schmerzen, en - de schmah - lich mei - ne Bahn, sus - ser
Cl
dolce
vi - sion soothes my an - guish, Whispers soft, Heav'n yet is nigh
Trost in mei - nem Her - zen, mei - ne Pflicht hab' ich ge - than,
Vio dolce
dim
Yes, that fair - est vi - sion soothes my an - guish, Whispers soft, it whis - pers
Sus - ser, sus - ser, Trost in mei - nem Her - zen, mei - ne Pflicht ja, mei - ne


Poco Allegro
soft, Heav'n yet is nigh
Pflicht hab ich ge - than
Ob
cresc
(Calm, but as though in an ecstasy)
A - round me a bal-my soft breath doth play!
Und spür' ich nicht lin - de sanft sau-seln-de Luft?
Ob
dim
p dol
A light thro' my dun-geon is streaming,
und ist nicht mein Grab mir er-hel - let?
Oh bliss, 'tis an angel, in ro - sy ar-
ich seh' wie ein Engel, im ro - se - gen
cresc
ray, With sweet smiles of comfort up-on me she's beaming!
Dift sich tros - tend zur Sei-te, zur Sei-te mir stei-let
An an-gel, Le-o-
ein En-gel, Le-o-
no-ra, Le-o - no-ra, re-sem-bling I see, She, she leads me to hea-ven, the
no-ren, Le-o - no-ren, der Gat - tin so gleich, der, der führt mich zur Freiheit in's
cresc
poco a poco


land of the free
A - round me a bal - my soft
hymn - - li - sche Reich,
und spur' ich nicht lin - de sanft
breath doth play,
Oh bliss, 'tis an an-gel in ro - sy ar-ray, An
sau - seln-de Luft?
ich seh' wie ein En-gel im ro - si - gen Duft, ein
an-gel, an an-gel that com-fort up-on me is beaming;
An angel, Le-o-
En-gel, ein En-gel sich trost-end zur Seel-te mir stel-let,
ein En-gel, Le-o-
no-ra, Le-o - no-ra my wife re - sembling, she leads me to hea-ven, to
no-ren, Le-o - no-ren, der Gat-tin, so gleich, der, der führt mich zur Frei-heit, zur
dieso
hea - ven, the land of the free, she leads me to heaven, the land of the
Frei - heit in's hymn - - li - sche Reich, zur Frei-heit, zur Freiheit in's hymn-li - sche


free, yes, she leads me to hea-ven, to hea - ven, the land of the
Reich, der der führt mich zur Freiheit, zur Frei - heit in's himm - - - li - sche
fp die - - scen - - - - - - do
free, She leads me to hea-ven, the land of the free, the land of the
Reich, zur Frei-heit, zur Frei-heit in's himm - li - sche Reich, in's himm-li - sche
f
free, the land of the free
Reich, in's himm - - li - sche Reich
Ob
f f ff dim
strings
p
sempre dim
pp
ppp

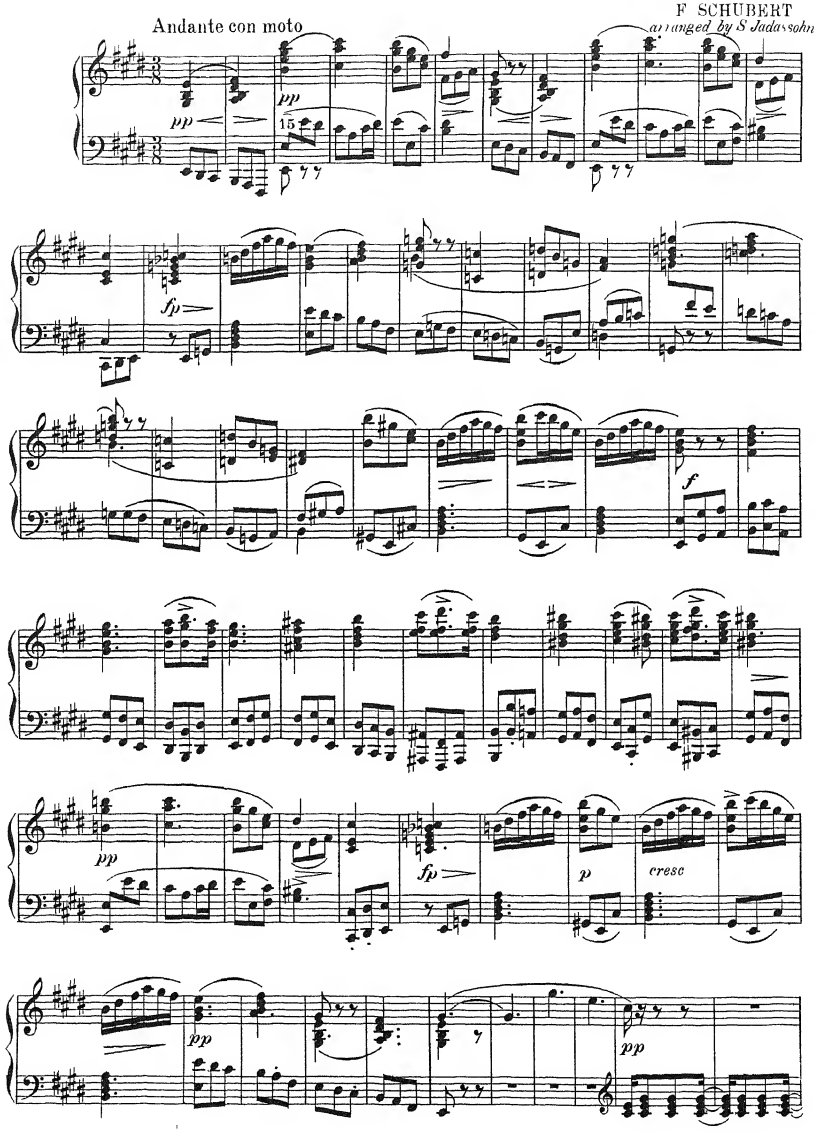
Andante Con Moto

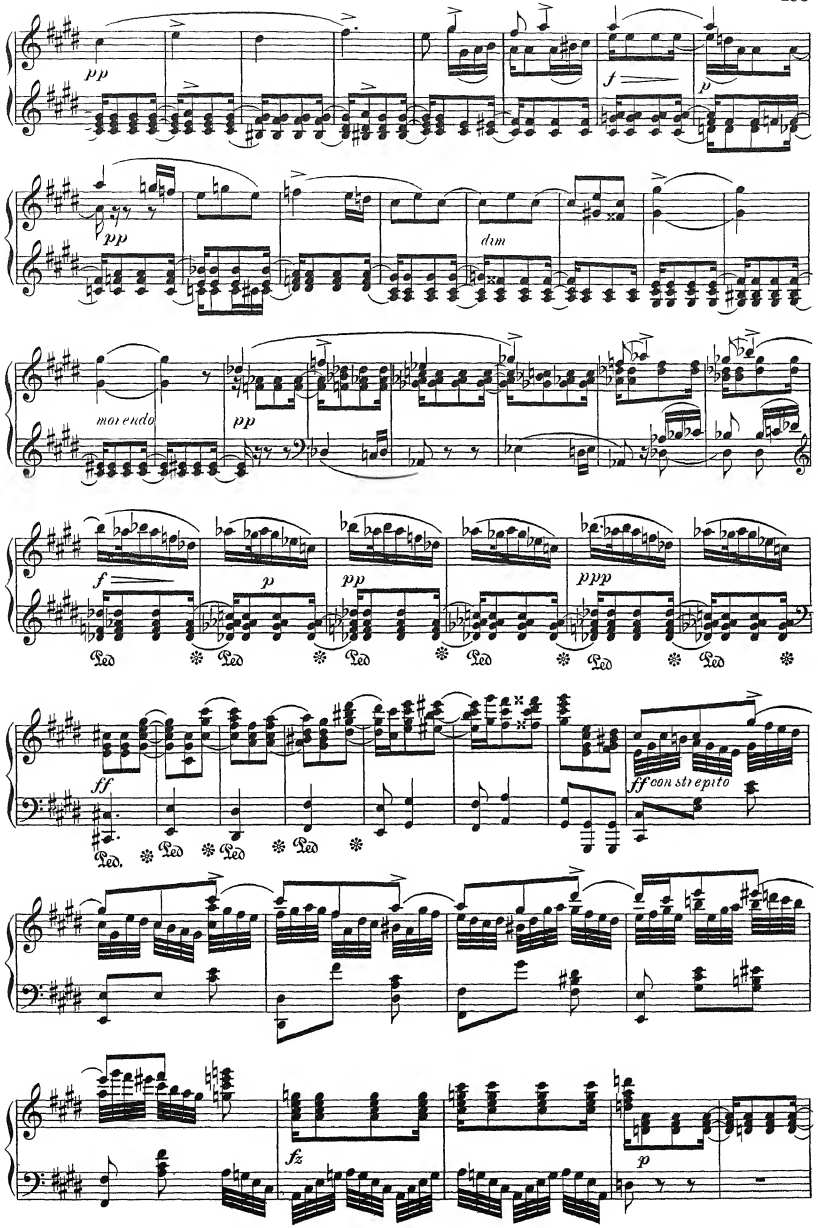
from the

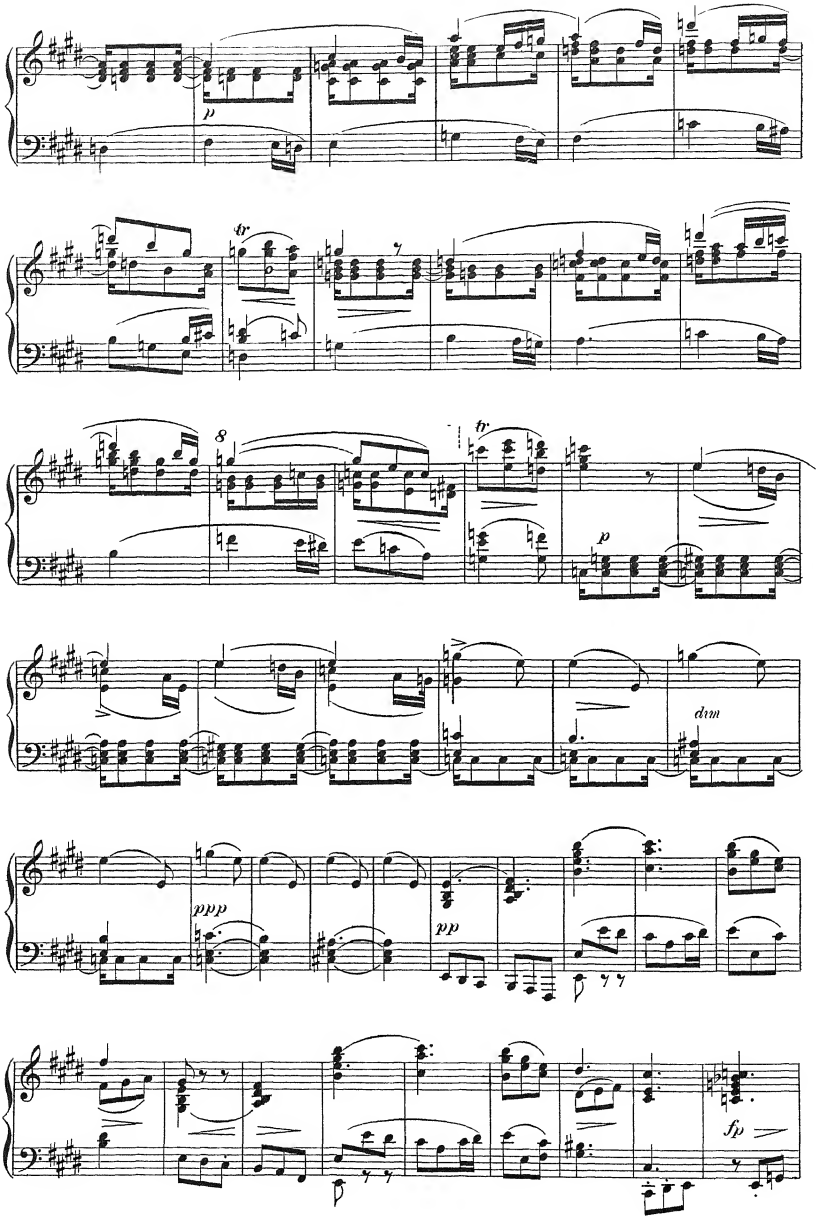
SYMPHONY in B MINOR

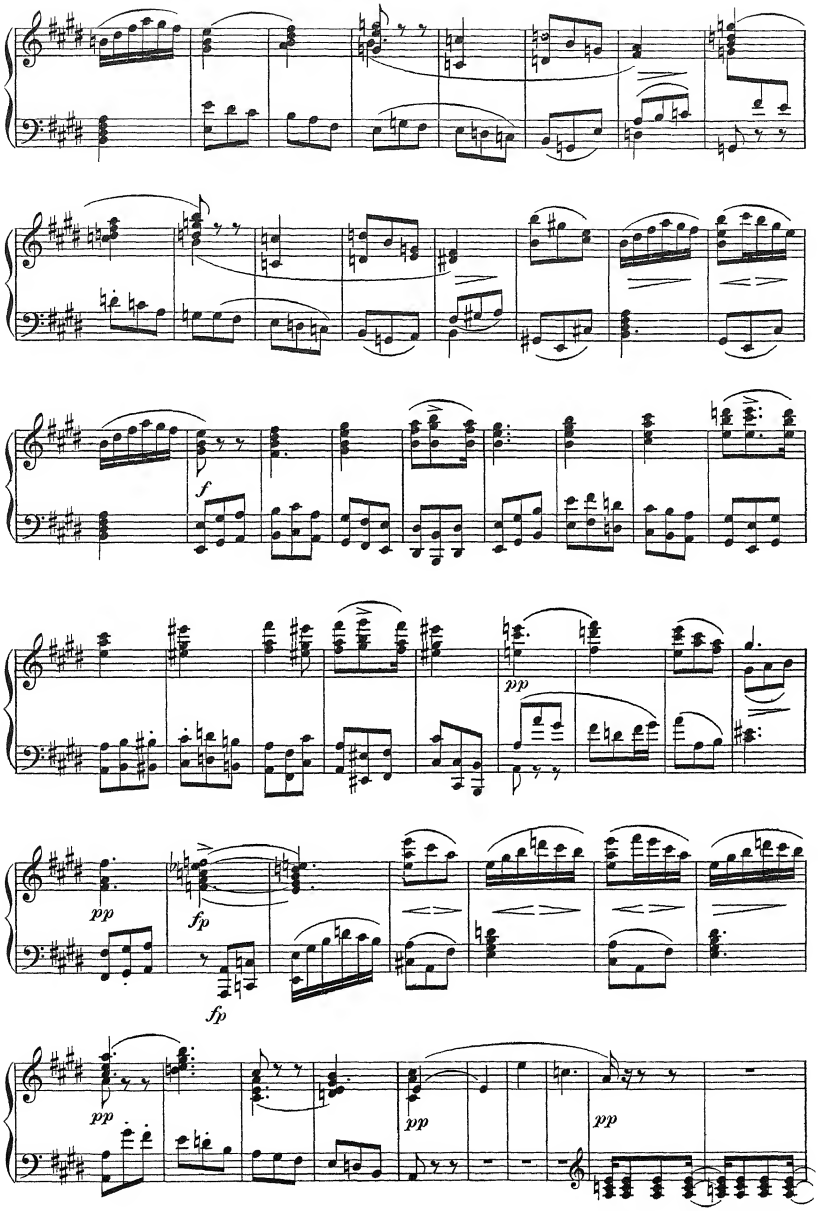
F SCHUBERT

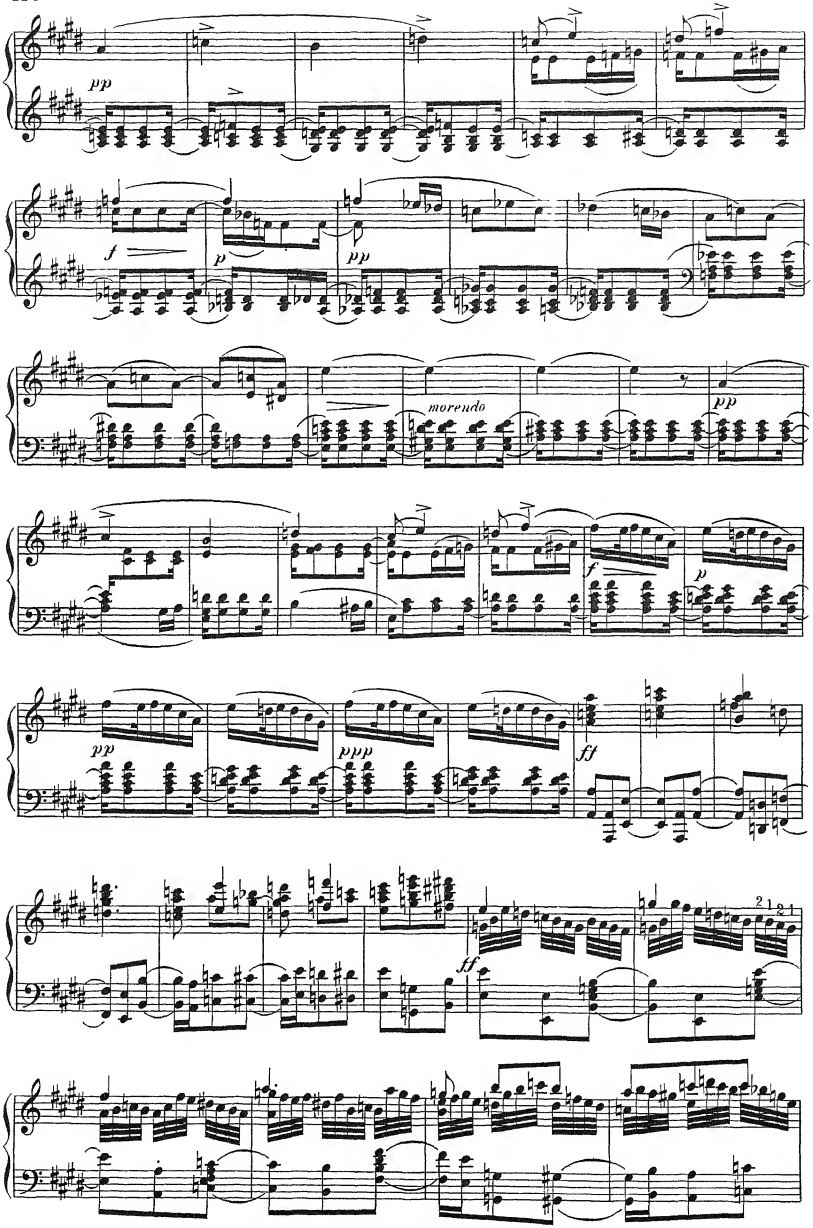
arranged by S Jadassohn

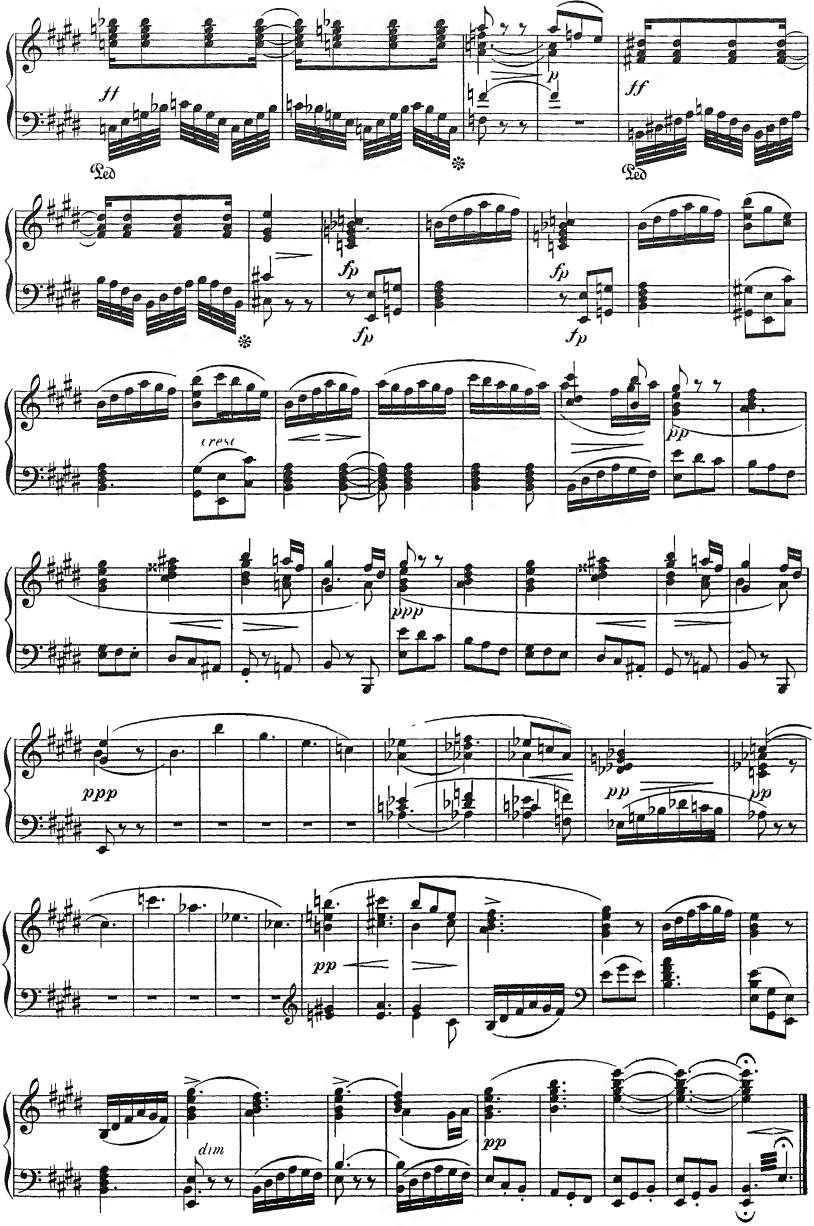



pp
f
p
pp
dim
morendo
pp
f
p
pp
ppp
Ped
ff
ff con strepito
fz
p


p
tr
8
tr
p
dim
ppp
pp
fp


f
pp
pp
fp
fp
pp
pp
pp


pp
f
p
pp
morendo
pp
f
p
pp
ppp
ff
ff

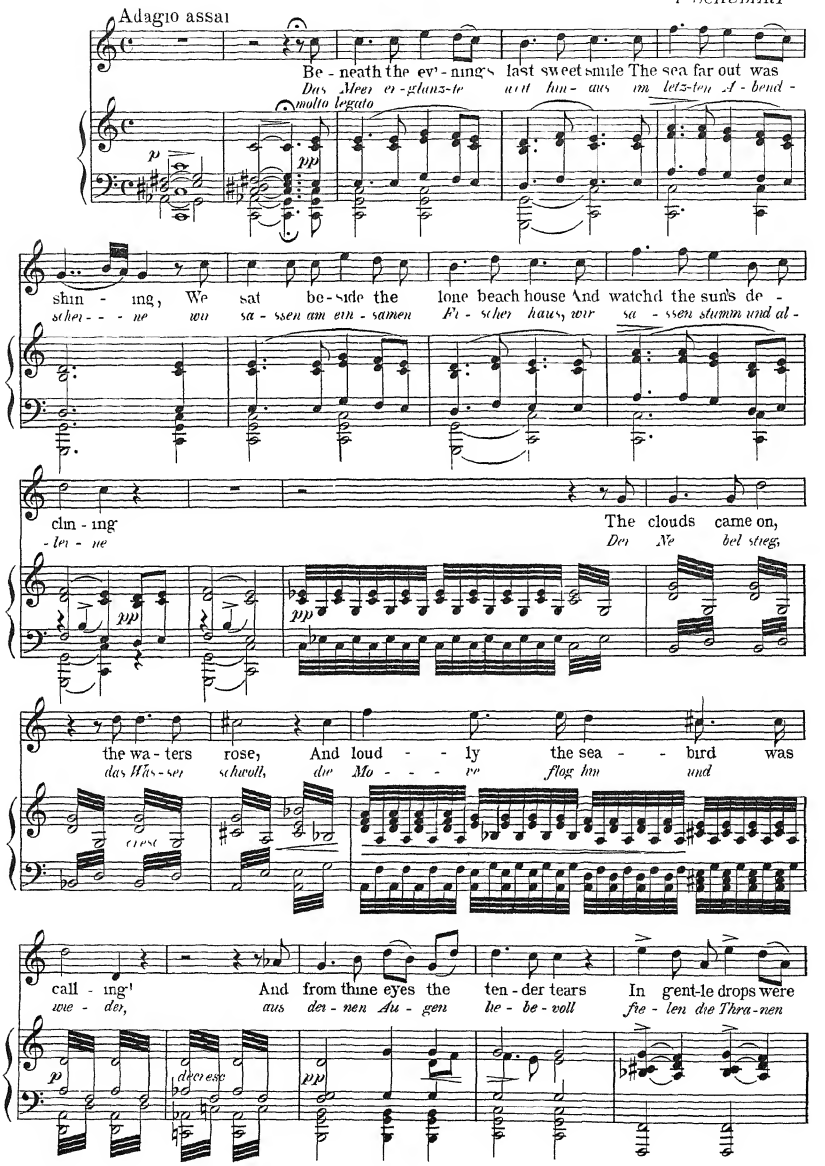

ff
Ped
ff
Ped
fp
fp
fp
fp
cresc
pp
ppp
ppp
pp
pp
pp
dim
pp

"Beneath the Evening's last sweet Smile"

(AM MEER)

Heine

F SCHUBERT



fall-ing I saw them fall up - - on thy hand, And down-wards low - ly
nie - der Ich sah sie fal - len auf dei - ne Hand, und bin aufs Knie ge - -

ppp pp

bend - - ing, I kiss'd them off, my own dim eyes With ri - sing tears con - tend - ing
-sun - - ken, ich hab von dei-ner weis - sen Hand die Thra - nen fort - ge - tran - ken

ppp

And from that hour thine im - age fill'd My
Seit je - - ner Stun-de ver - zehrt sich mein Leib, die

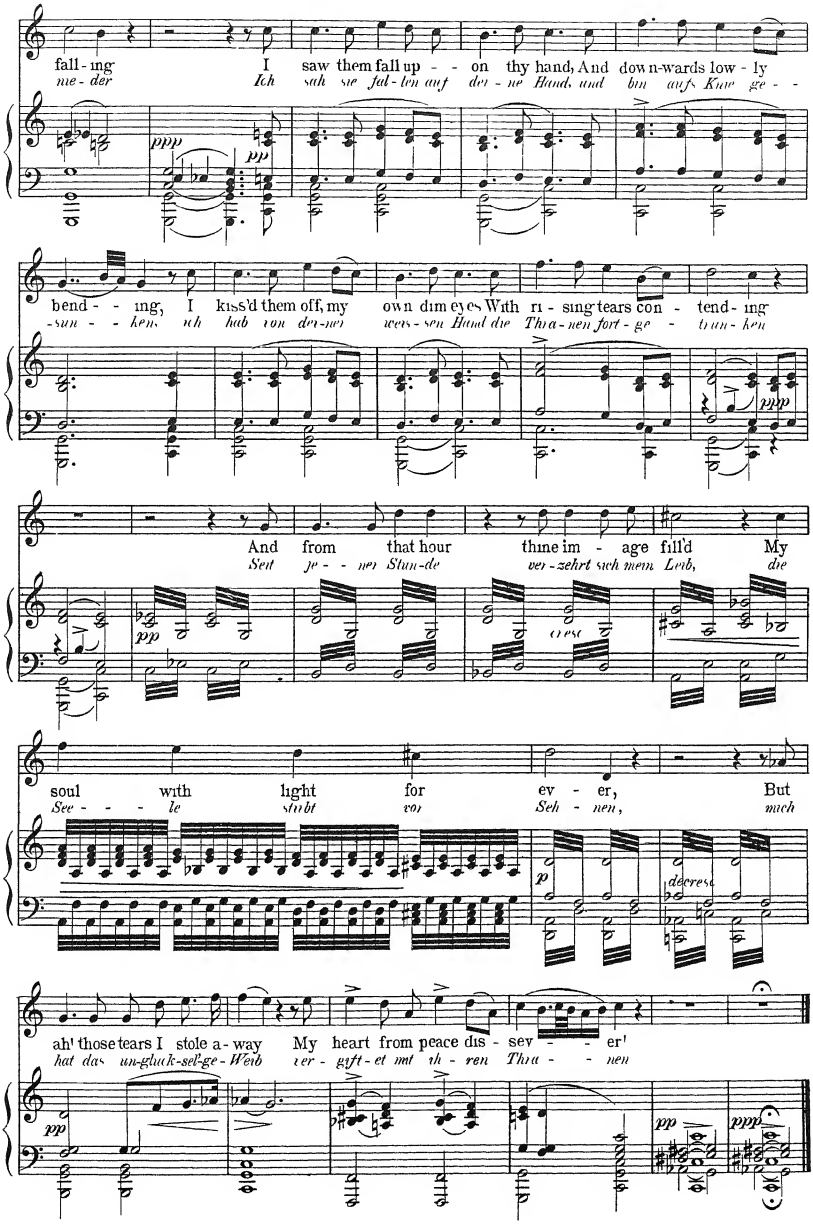
pp cresc

soul with light for ev - er, But
See - - - le stirbt vor Seh - nen, mich

p decresc

ah! those tears I stole a - way My heart from peace dis - sev - - er!
hat das un-glück-sel'ge - Weib ver - gift - et mit ih - ren Thra - - nen

pp pp ppp

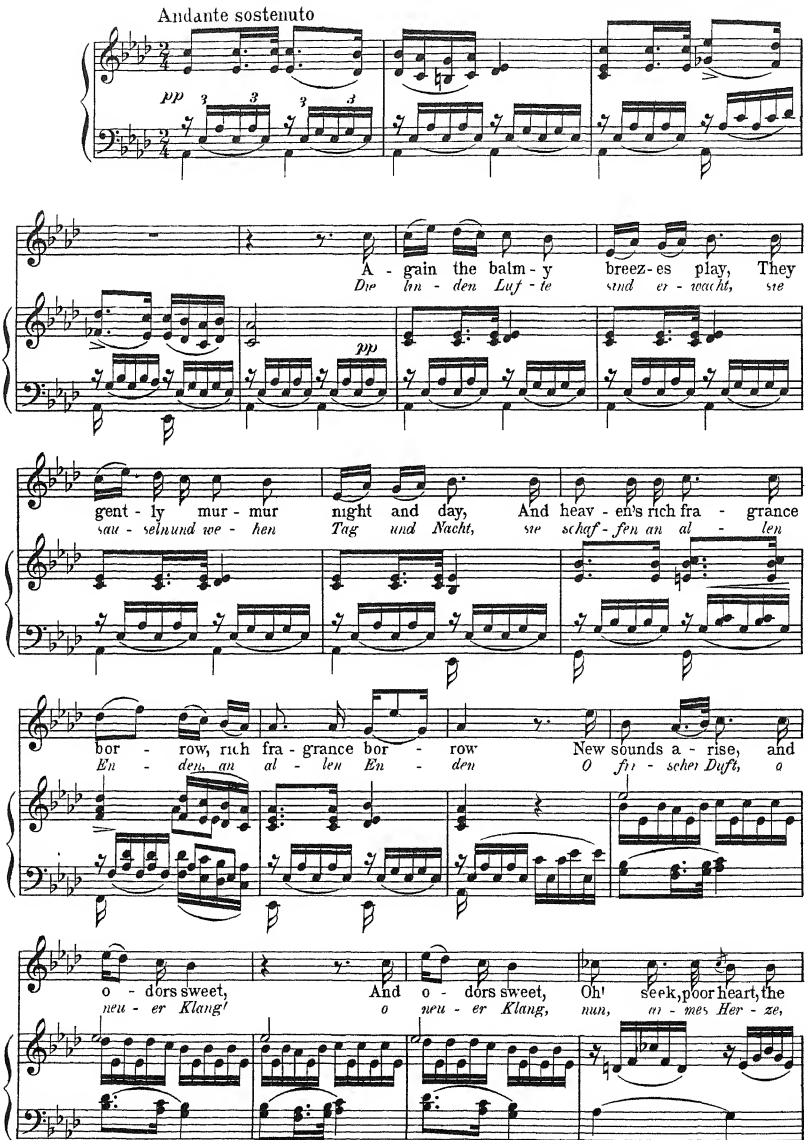


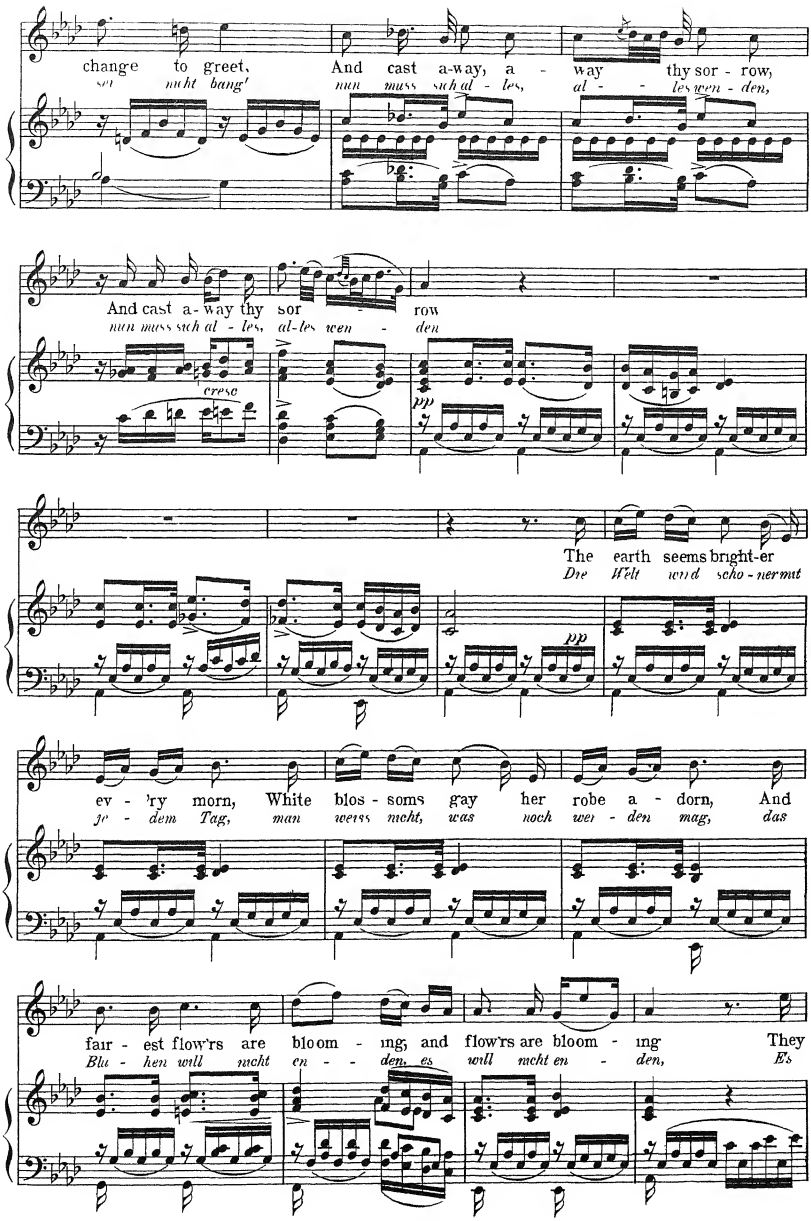
Faith in Spring.

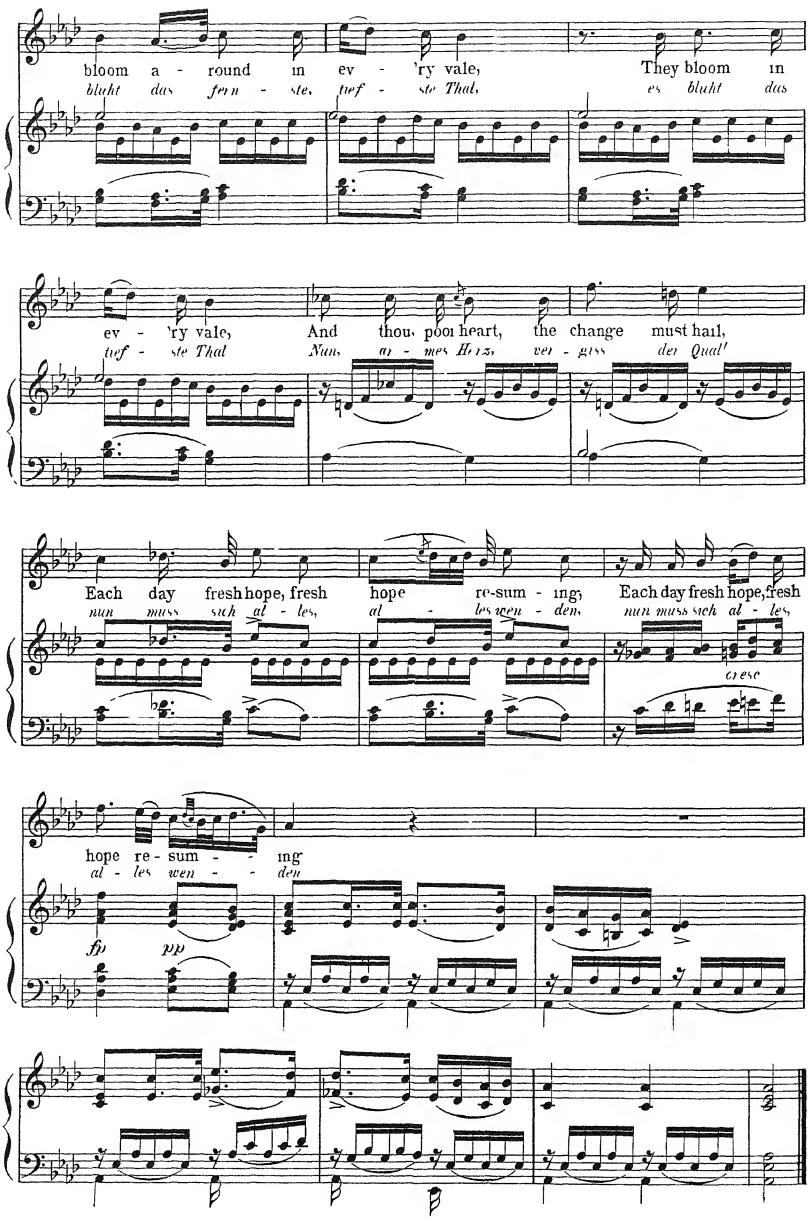
(FRÜHLINGSGLAUBE)

Uhland

F SCHUBERT Op 20 №2




change to greet,
sei nicht bang'
And cast a-way, a - way thy sor - row,
nun muss sich al - les, al - les wen - den,
And cast a-way thy sor - row
nun muss sich al - les, al-les wen - den
cresc
pp
The earth seems bright-er
Die Welt wird scho - ner mit
pp
ev - 'ry morn, White blos - soms gay her robe a - dorn, And
je - dem Tag, man weiss nicht, was noch wer - den mag, das
fair - est flow'rs are bloom - ing, and flow'rs are bloom - ing They
Blu - hen will nicht en - den, es will nicht en - den, Es

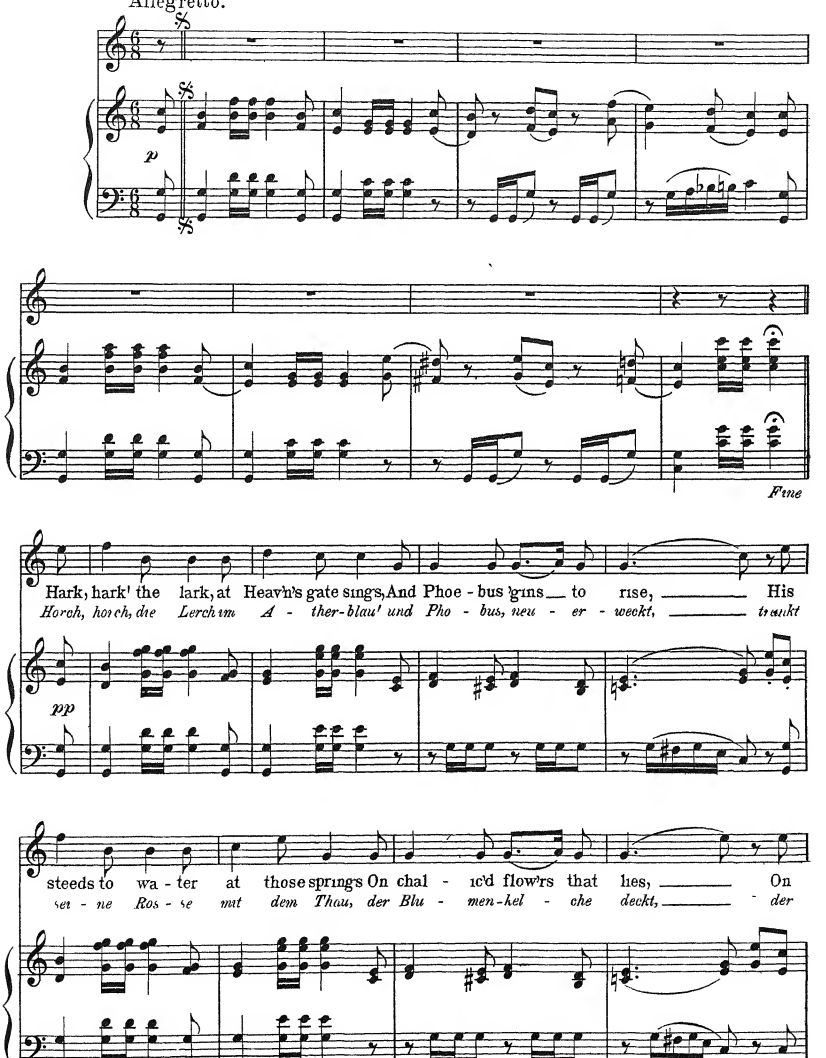

bloom a - round in ev - 'ry vale, They bloom in
bluht das fern - ste, tief - ste Thal, es bluht das
ev - 'ry vale, And thou, poor heart, the change must hail,
tief - ste Thal Nun, a - mes Herz, ver - giss der Qual!
Each day fresh hope, fresh hope re-sum - ing; Each day fresh hope, fresh
nun muss sich al - les, al - les wen - den, nun muss sich al - les,
cresc
hope re - sum - - ing
al - les wen - - den
fp pp

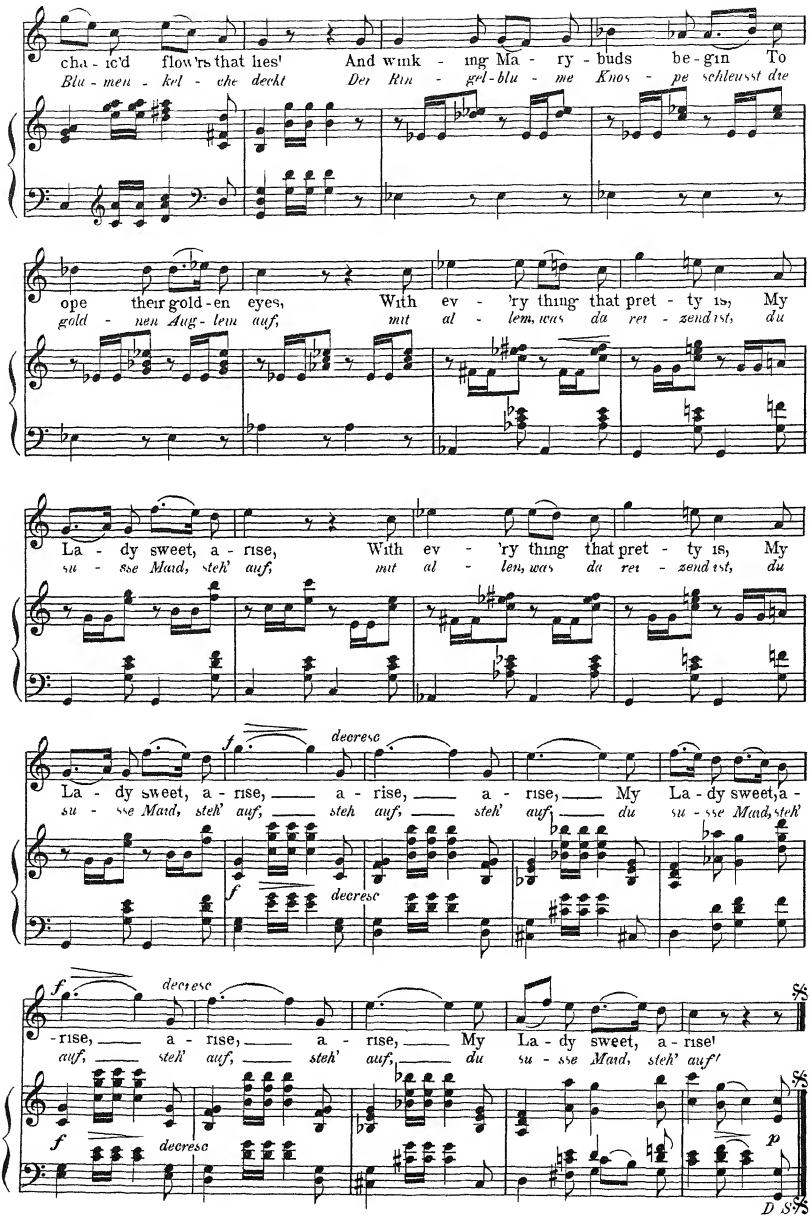
Hark, Hark! the Lark.

(Shakespeare)

(STANDCHEN)

FR SCHUBERT



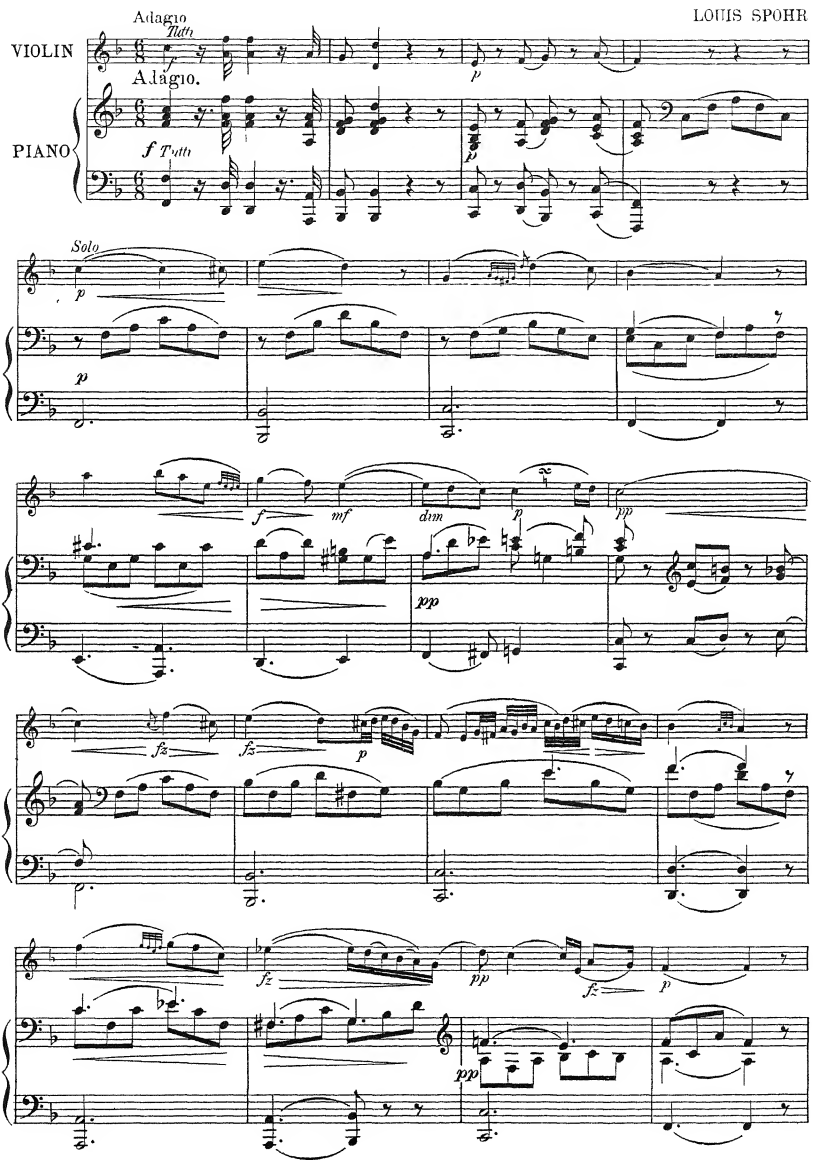

cha - ic'd flow'rs that lies' And wink - ing Ma - ry - buds be-gin To
Blu - men - kel - che deckt Der Rin - gel-blu - me Knos - pe schleusst die
ope their gold-en eyes, With ev - 'ry thing that pret - ty is, My
gold - nen Aug - lein auf, mit al - lem, was da ret - zend ist, du
La - dy sweet, a - rise, With ev - 'ry thing that pret - ty is, My
su - sse Maid, steh' auf, mit al - lem, was da ret - zend ist, du
f decrese
La - dy sweet, a - rise, a - rise, a - rise, My La - dy sweet, a -
su - sse Maid, steh' auf, steh auf, steh' auf, du su - sse Maid, steh'
f decrese
f decrese
-rise, a - rise, a - rise, My La - dy sweet, a - rise!
auf, steh' auf, steh' auf, du su - sse Maid, steh' auf!
f decrese
p
D.S.

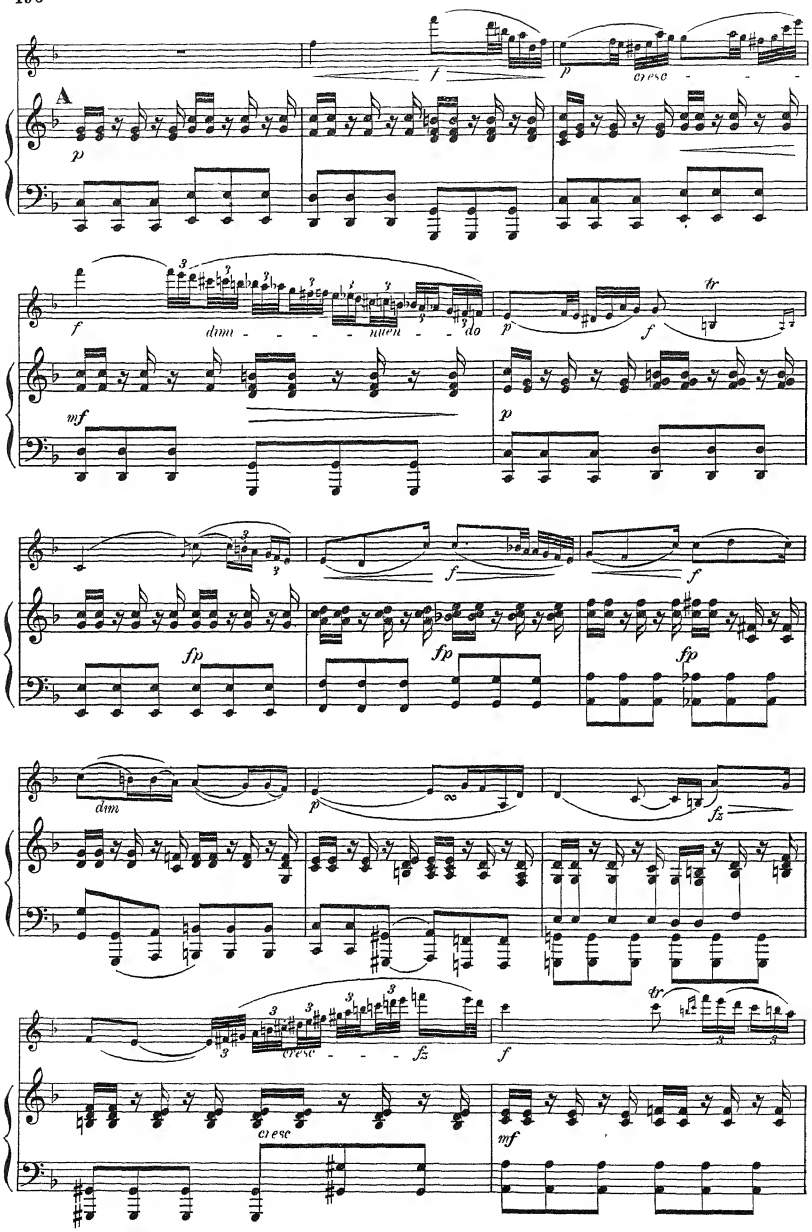
Adagio

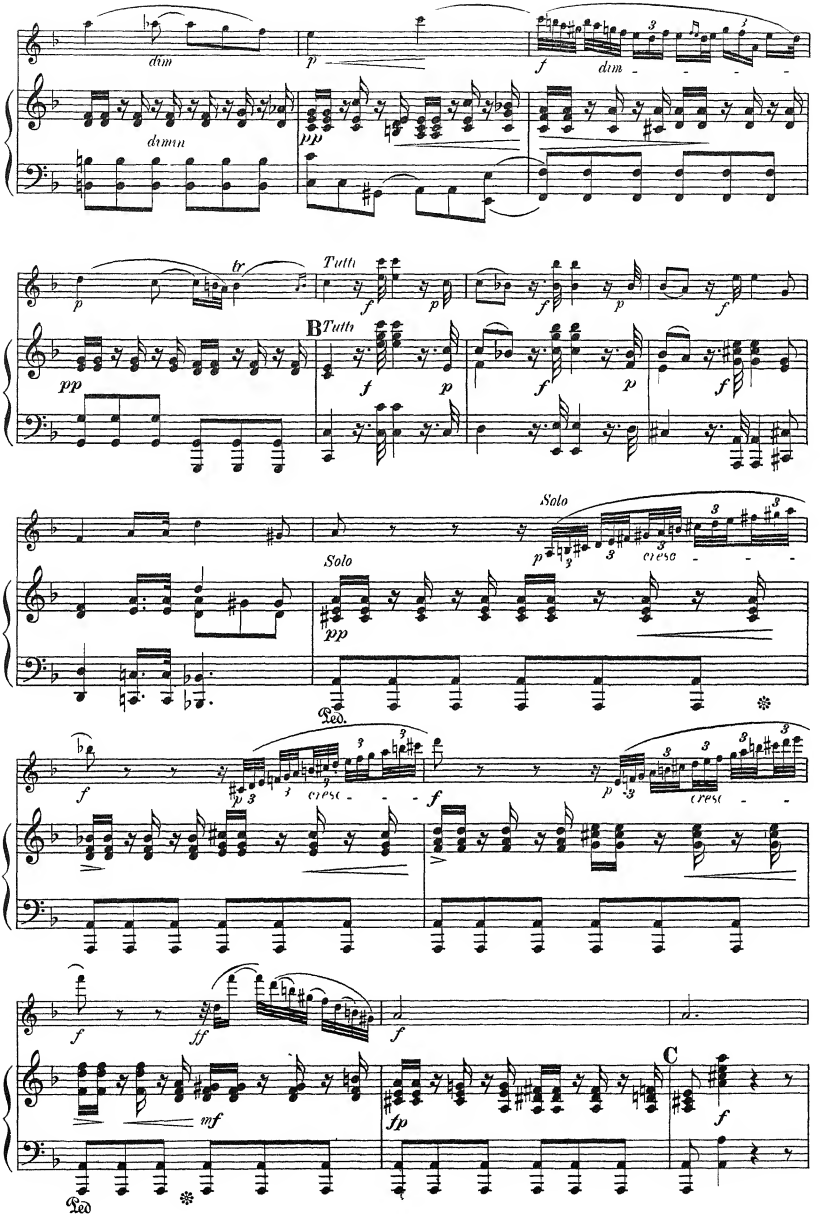
from the

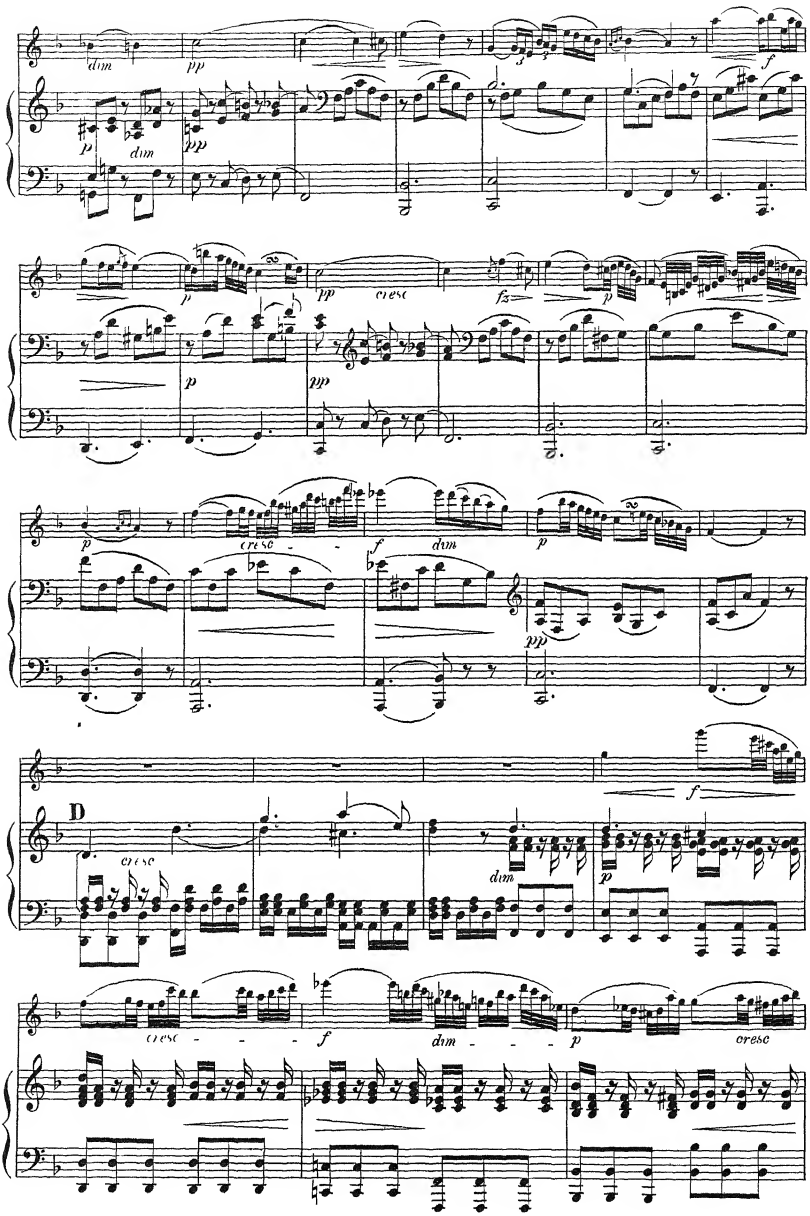
VIOLIN CONCERTO N°29

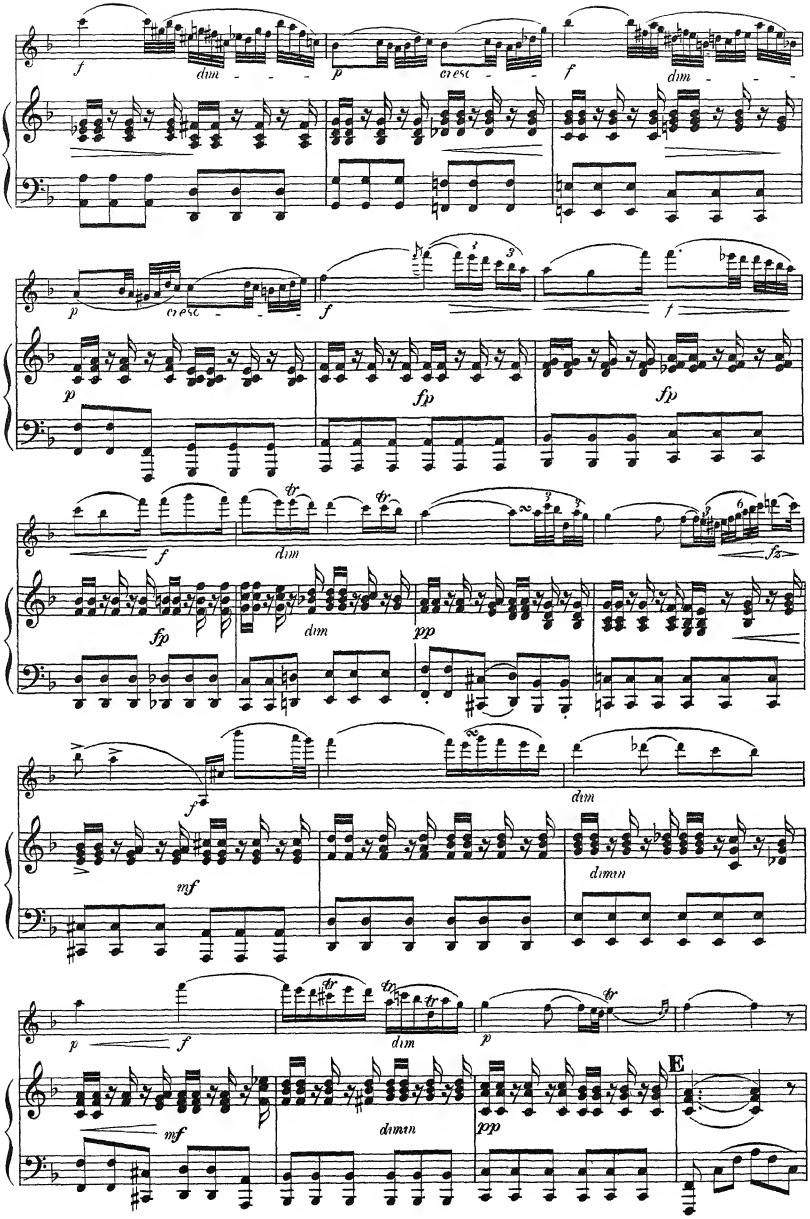
LOUIS SPOHR

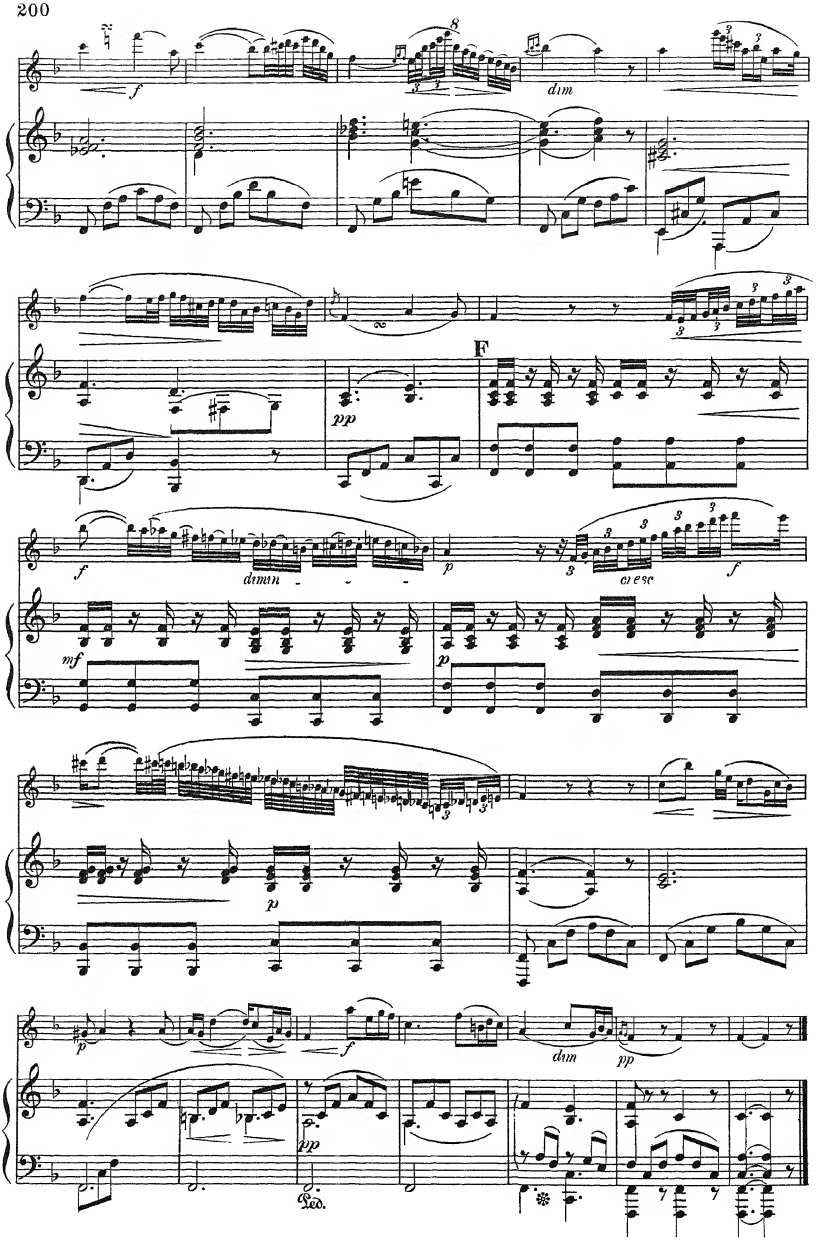



A
p
f
p
cresc
f
dimi - - - - nuen - - do
p
f
tr
mf
p
fp
f
fp
f
fp
dim
p
fz
cresc - - - fz
f
tr
cresc
mf


dim
p
f
dim
dimin
pp
tr
Tutti
B
Tutti
Solo
Solo
cresc
Ped.
ff
mf
fp
C
Ped

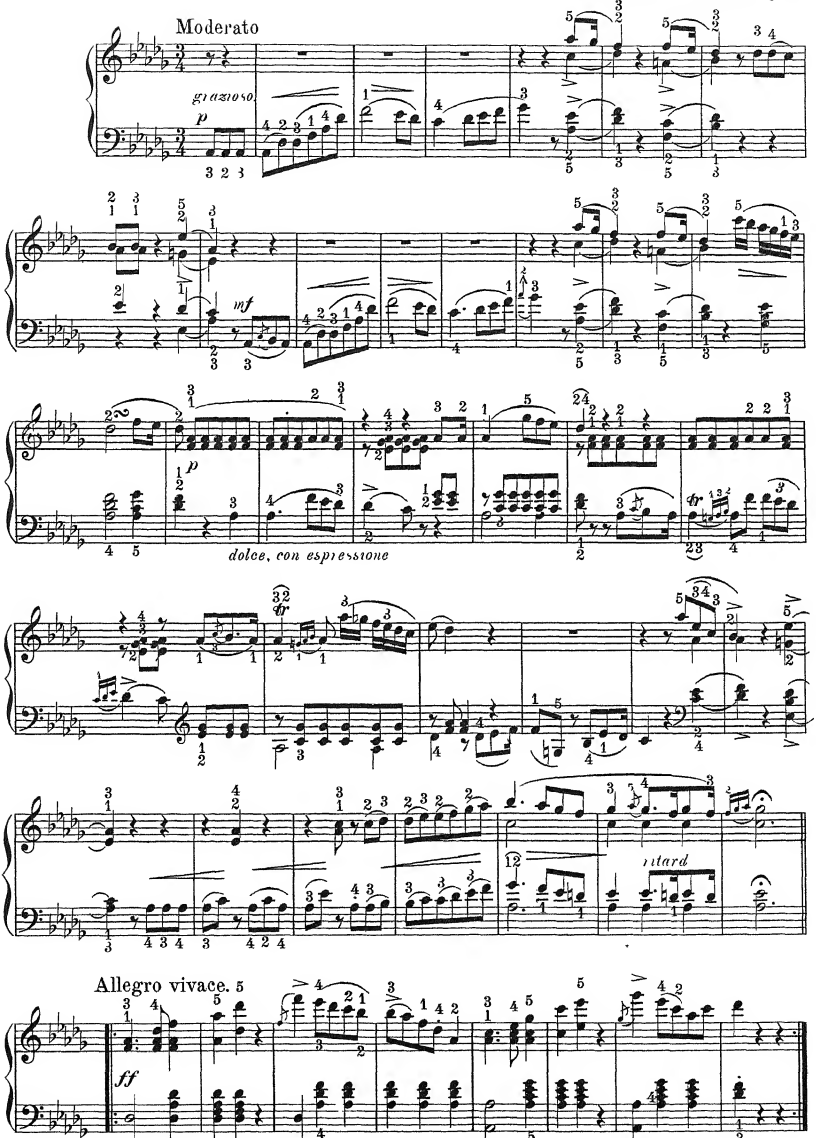

dim
pp
p
dim
pp
f
p
pp
cresc
fz
p
p
pp
cresc
f
dim
p
pp
f
D
cresc
dim
p
cresc
f
dim
p
cresc

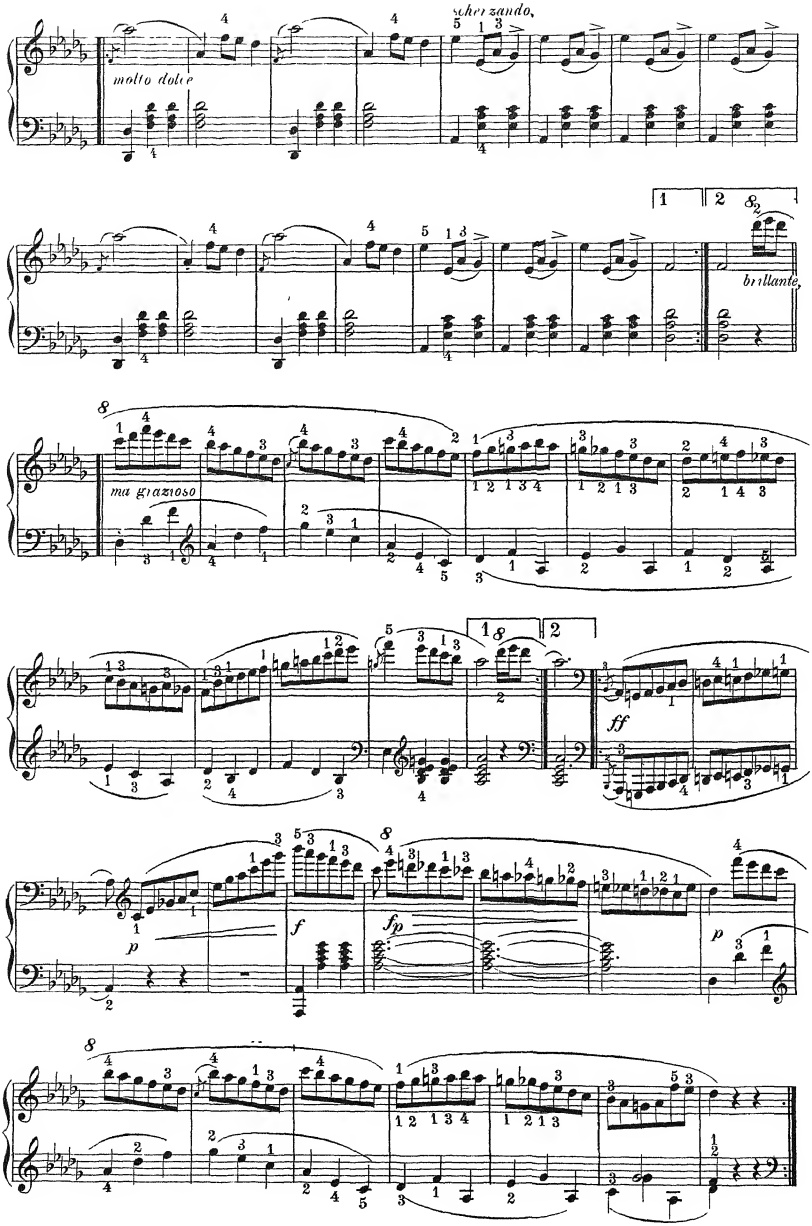

f
dim
p
cresc
f
dim
p
cresc
f
f
p
fp
fp
f
dim
fz
fp
dim
pp
f
dim
mf
dimin
p
f
dim
p
mf
dimin
pp
E

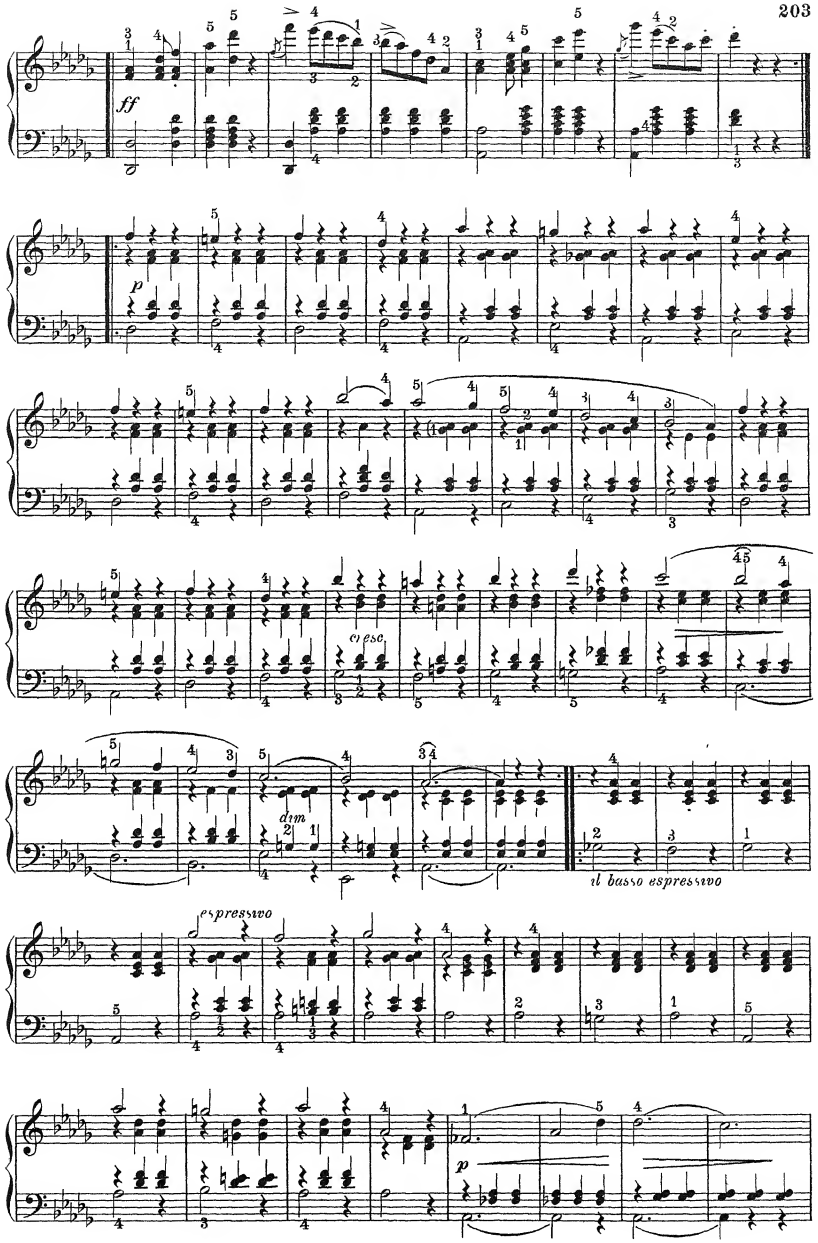

f
dim
F
pp
f
dimin
p
cresc
f
mf
p
p
f
dim
pp
pp
Ped.

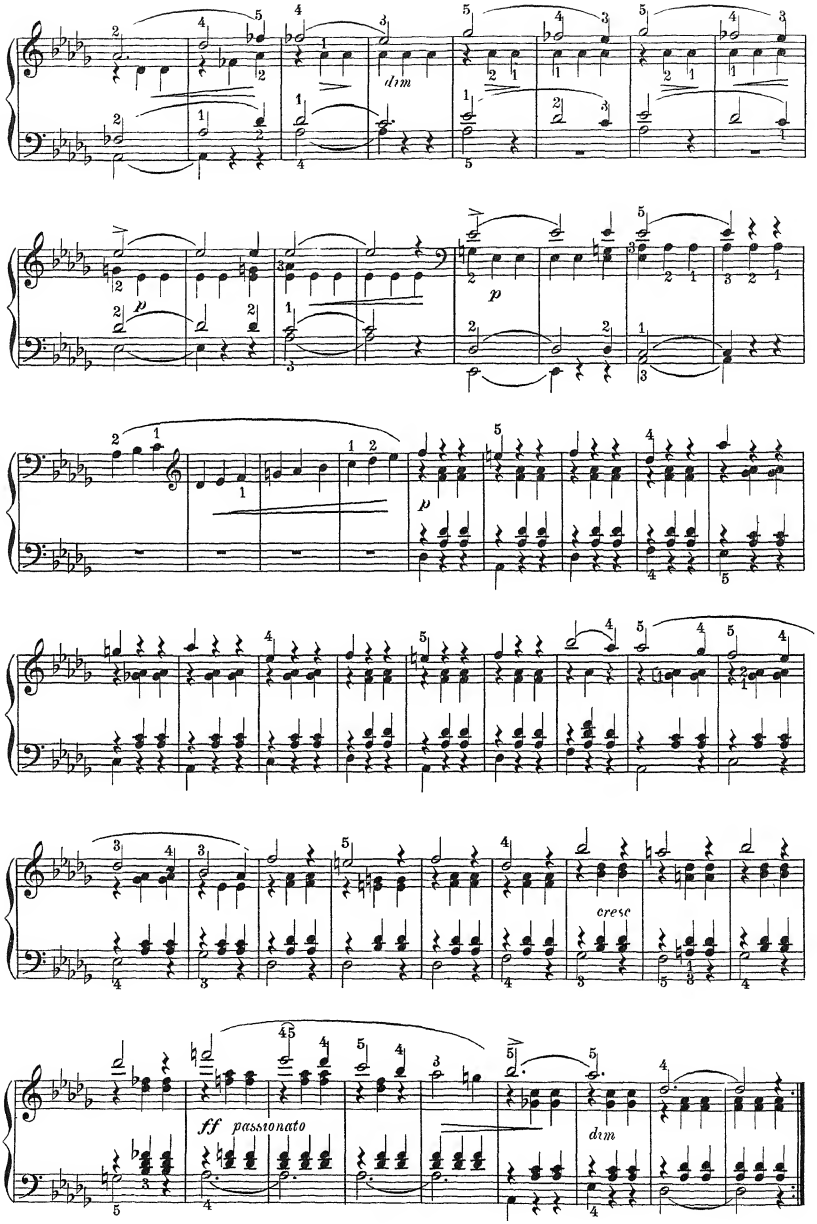
Invitation to the Dance.

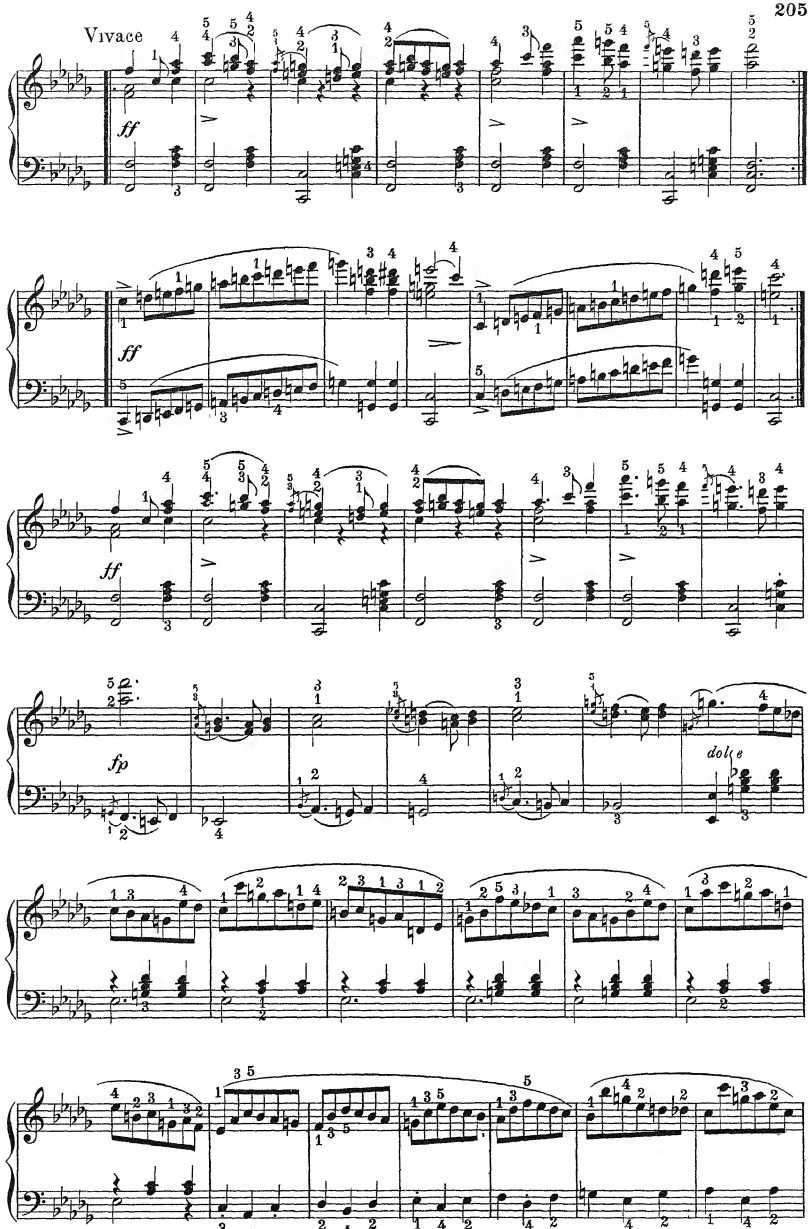
C M von WEBER, Op 65

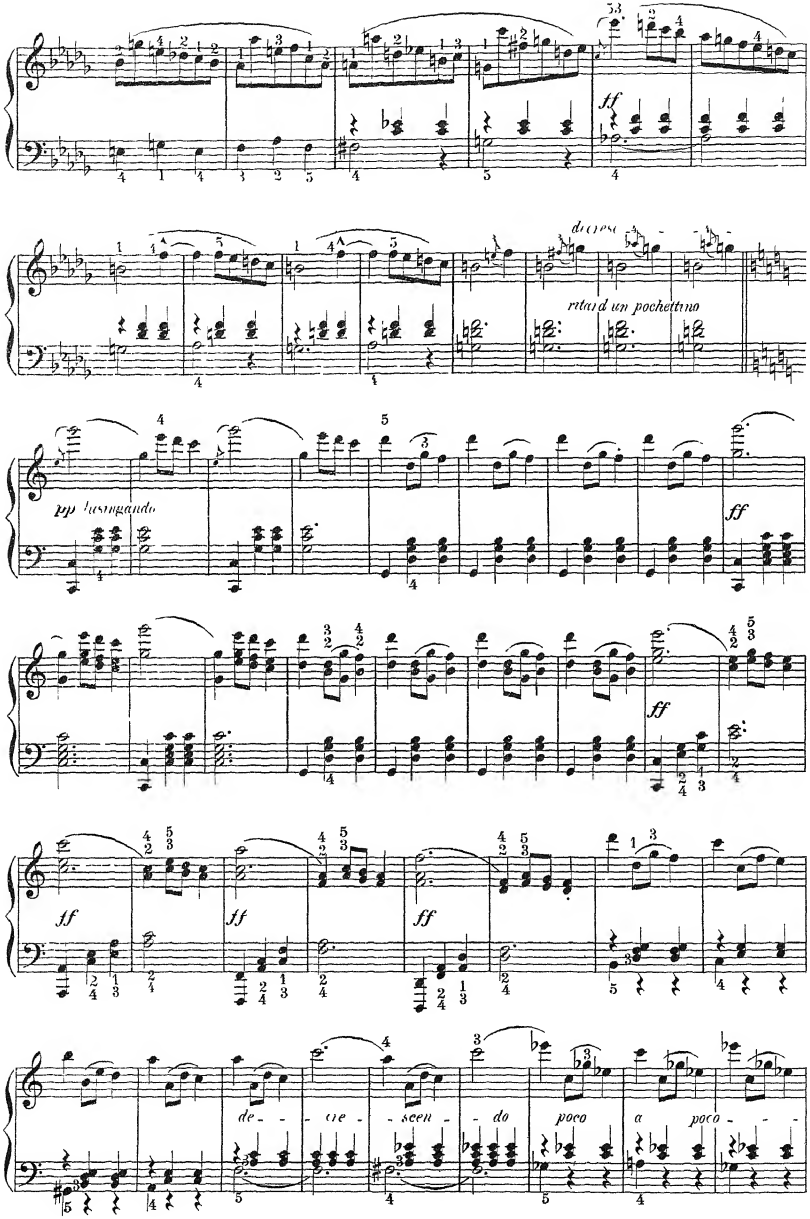


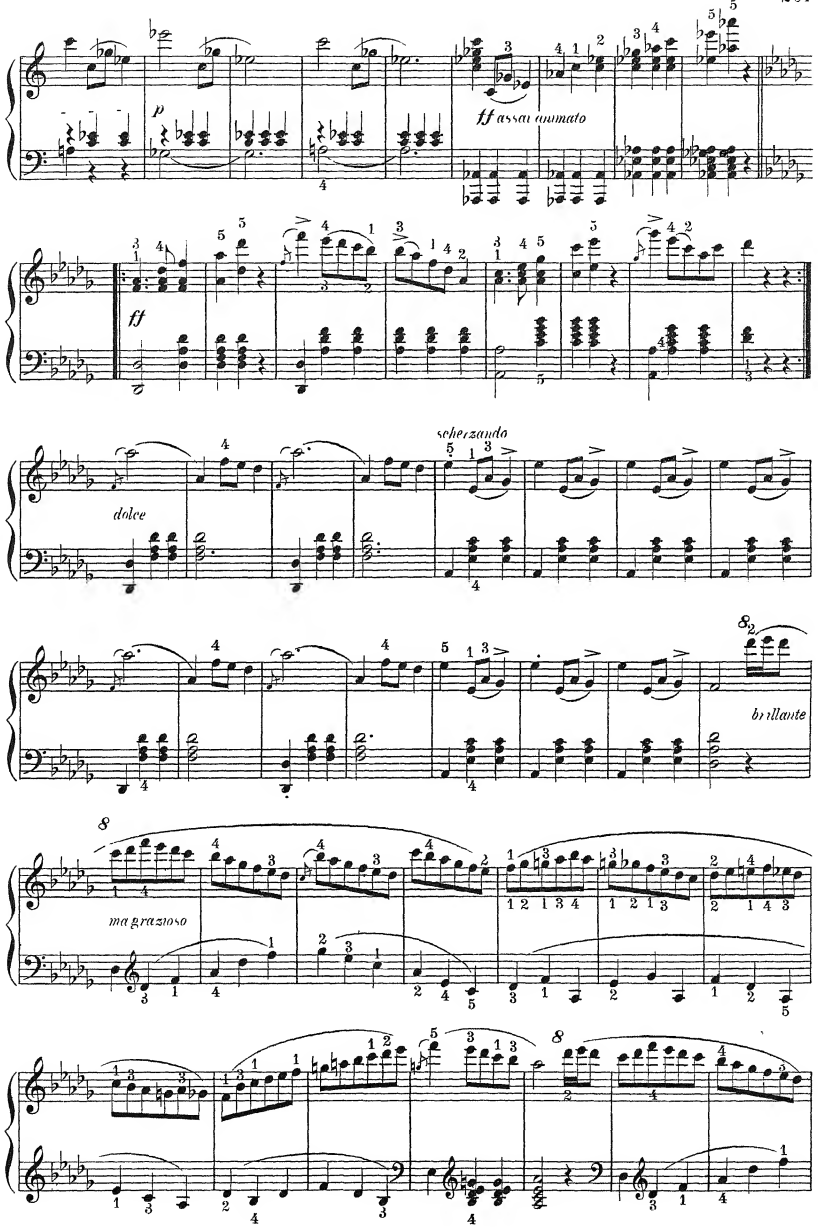

molto dolce
scherzando,
1
2
brillante,
ma grazioso
ff
f
fp
p

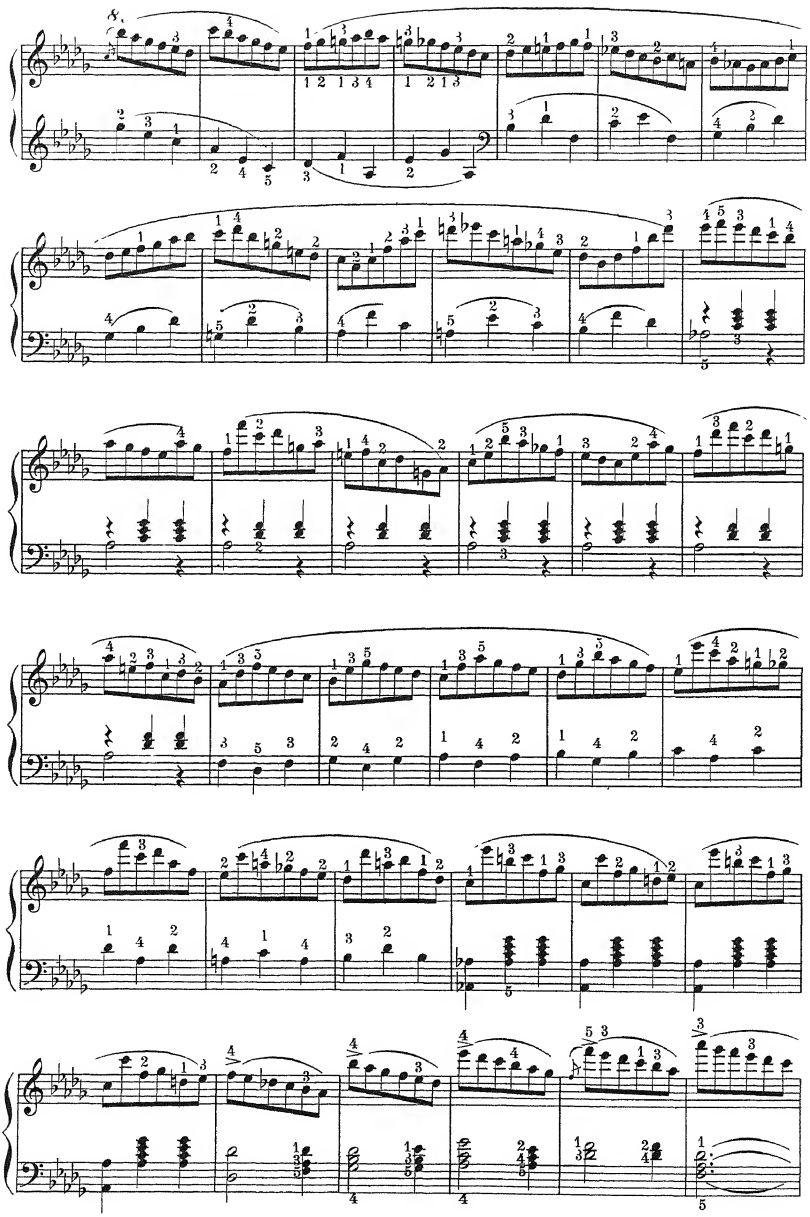

ff
p
cresc.
dim.
il basso espressivo
espressivo
p

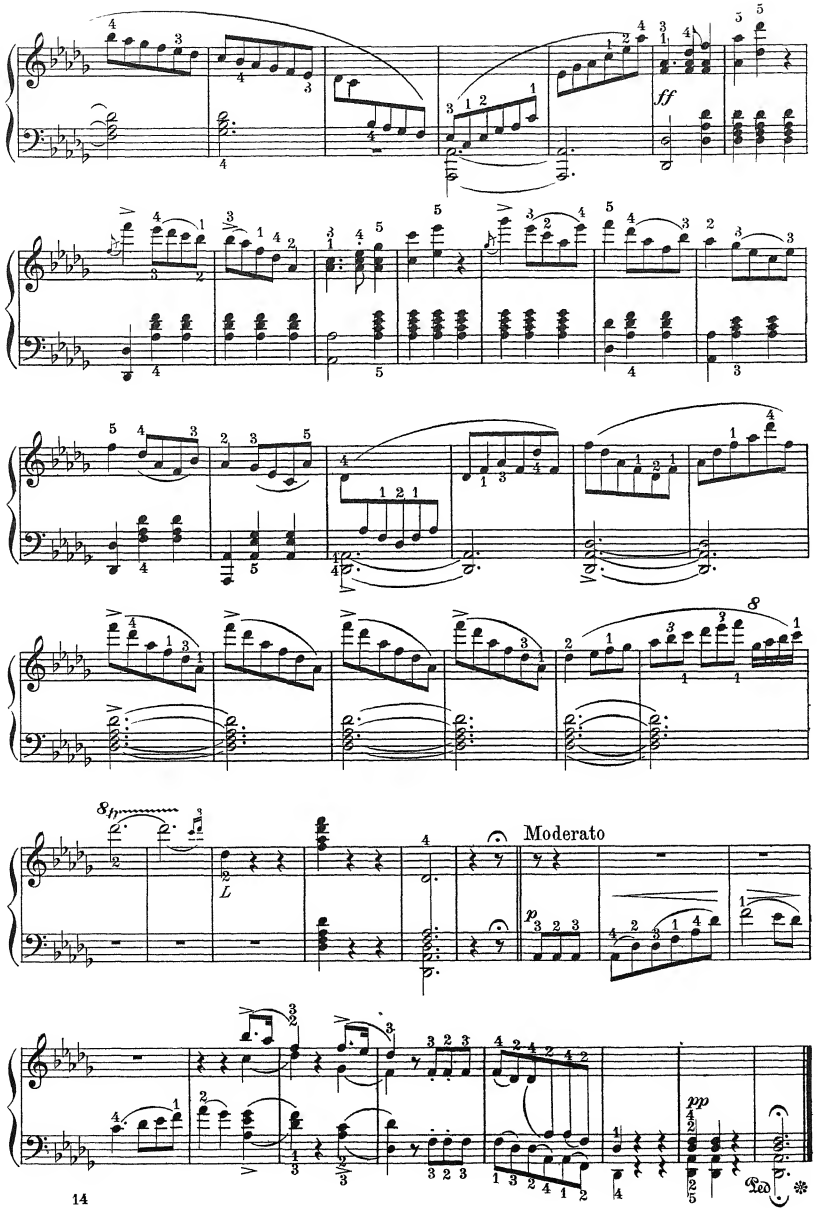

dim
p
p
cresc
ff passionato
dim


Vivace
ff
ff
ff
fp
dolce


ff
dolce
ritard un pochettino
pp lusingando
ff
ff
ff
ff
de - cre - scen - do
poco
a
poco


p
ff assai animato
ff
scherzando
dolce
brillante
8
ma grazioso



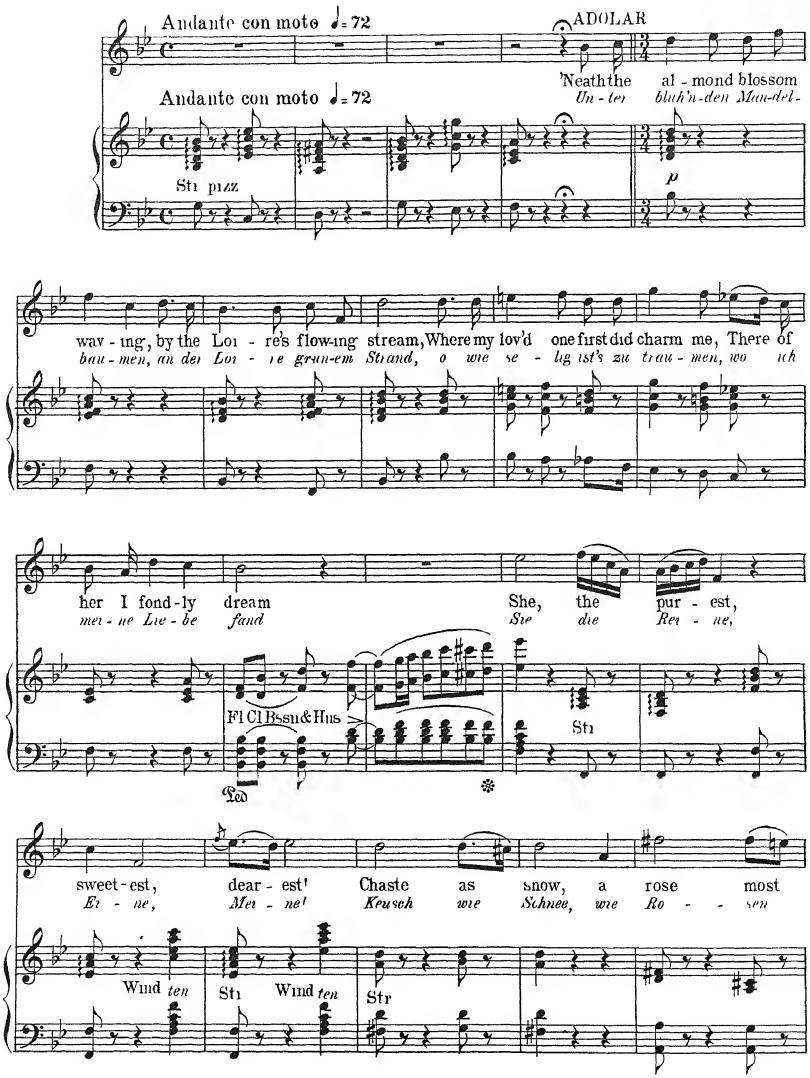

ff
Moderato
p
pp
Ped.

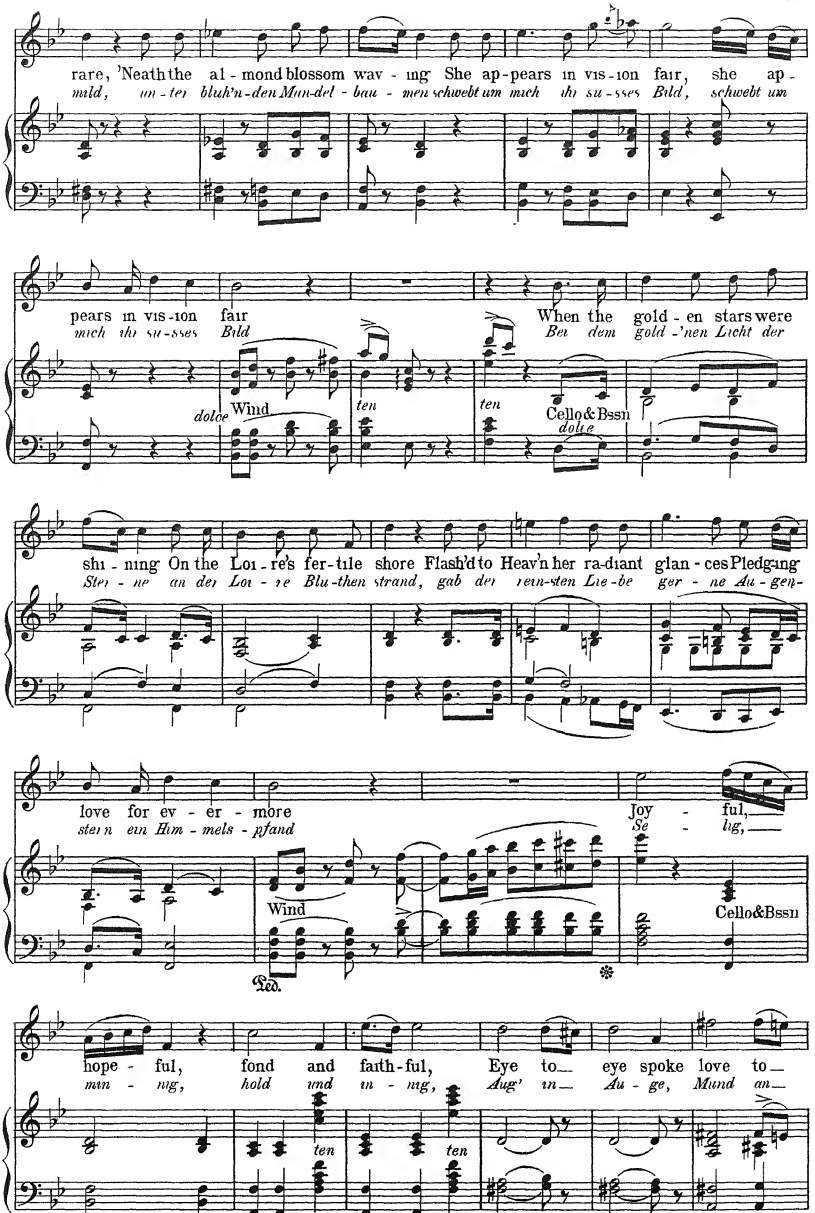
Romance

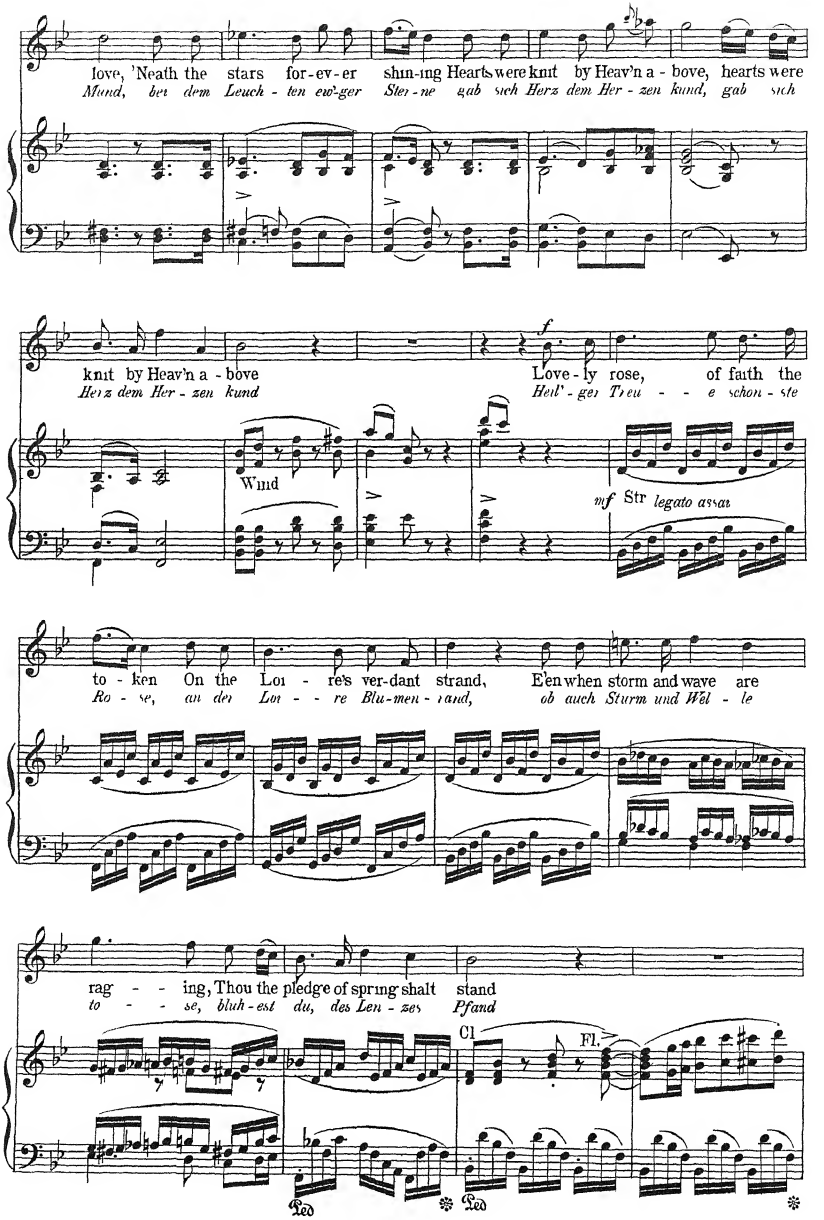
"'NEATH THE ALMOND BLOSSOM WAVING"

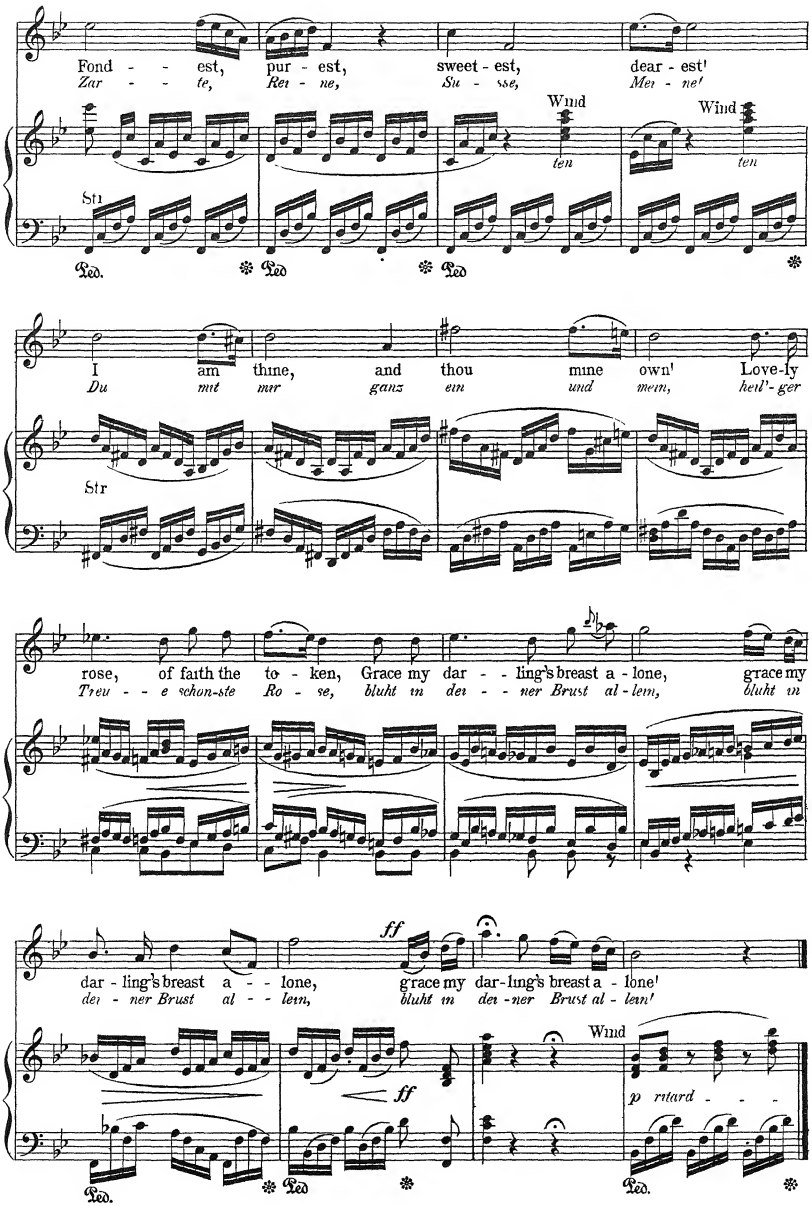
from "EURYANTHE"

C M von WEBER




rare, 'Neath the al - mond blossom wav - ing She ap-pears in vis-ion fair, she ap-
mild, un-ter blüh'n-den Mun-del - bau - men schwebt um mich ihr su-sses Bild, schwebt um
pears in vis-ion fair When the gold - en stars were
mich ihr su-sses Bild Bei dem gold-'nen Licht der
dolce Wind
ten
ten
Cello & Bssn
dolce
shi - ning On the Loi - re's fer-tile shore Flash'd to Heav'n her ra-diant glan - ces Pledging
Ste - ne an der Loi - re Blu-then strand, gab der rein-sten Lie-be ger - ne Au-gen-
love for ev - er - more Joy - ful,
stern ein Him - mels - pfand Se - lig,
Wind
Cello & Bssn
Led.
hope - ful, fond and faith-ful, Eye to— eye spoke love to—
man - nig, hold und in - nig, Aug' in— Au - ge, Mund an—
ten
ten


love, 'Neath the stars for-ev-er shin-ing Hearts were knit by Heav'n a - bove, hearts were
Mund, bei dem Leuch - ten ew'-ger Ster - ne gab sich Herz dem Her - zen kund, gab sich
knit by Heav'n a - bove
Herz dem Her - zen kund
Love - ly rose, of faith the
Heil' - ger Treu - - e schön - ste
f
Wind
mf Str legato assai
to - ken On the Lor - re's ver-dant strand, E'en when storm and wave are
Ro - se, an der Lor - - re Blu-men - land, ob auch Sturm und Wel - le
rag - - ing, Thou the pledge of spring shalt stand
to - - se, bluh - est du, des Len - zes Pfand
Cl
Fl.
Ped
Ped


Fond - est, pur - est, sweet - est, dear - est!
Zar - te, Rei - ne, Su - sse, Mei - ne!
Wind
ten
Wind
ten
Str
Ped.
I am thine, and thou mine own! Love-ly
Du mit mir ganz ein und mein, heil'- ger
Str
rose, of faith the to - ken, Grace my dar - ling's breast a - lone, grace my
Treu - e schon-ste Ro - se, bluht in der - ner Brust al - lein, bluht in
dar - ling's breast a - lone, grace my dar-ling's breast a - lone!
der - ner Brust al - lein, bluht in der -ner Brust al - lein!
ff
ff
Wind
p ritard - - -
Ped.
Ped.
Ped.

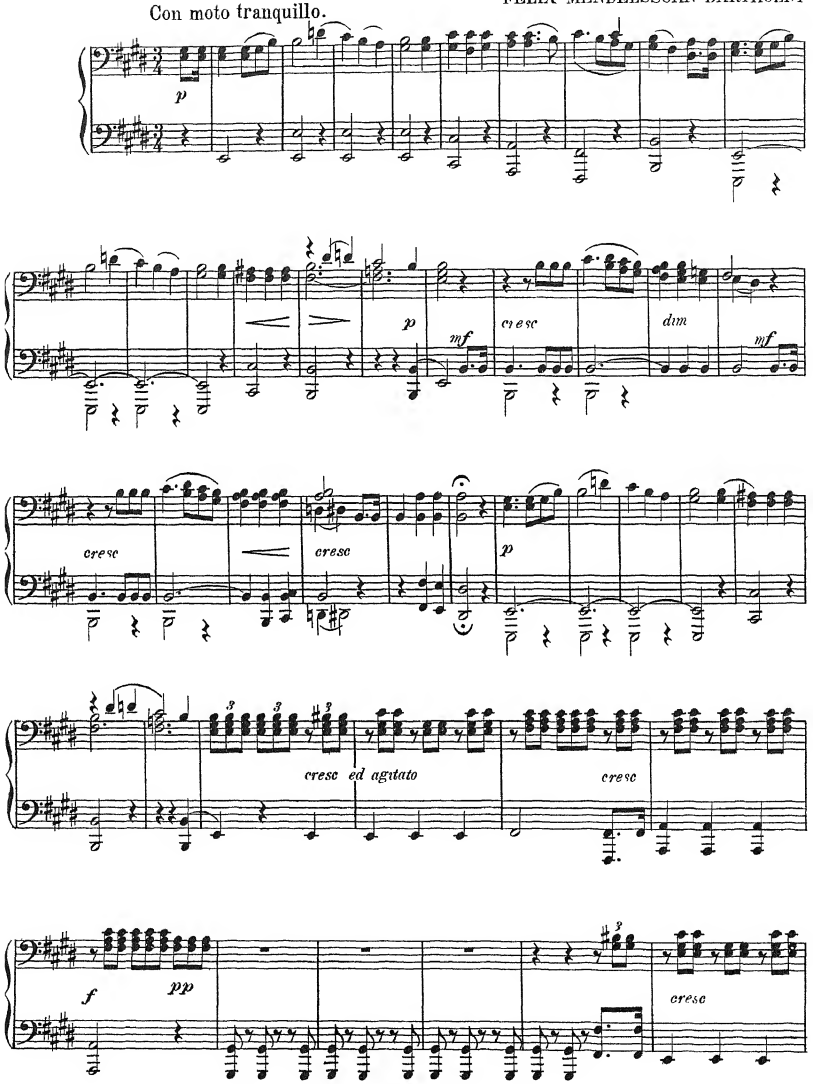
Nocturne

from

"A MIDSUMMER NIGHT'S DREAM"

Secondo.

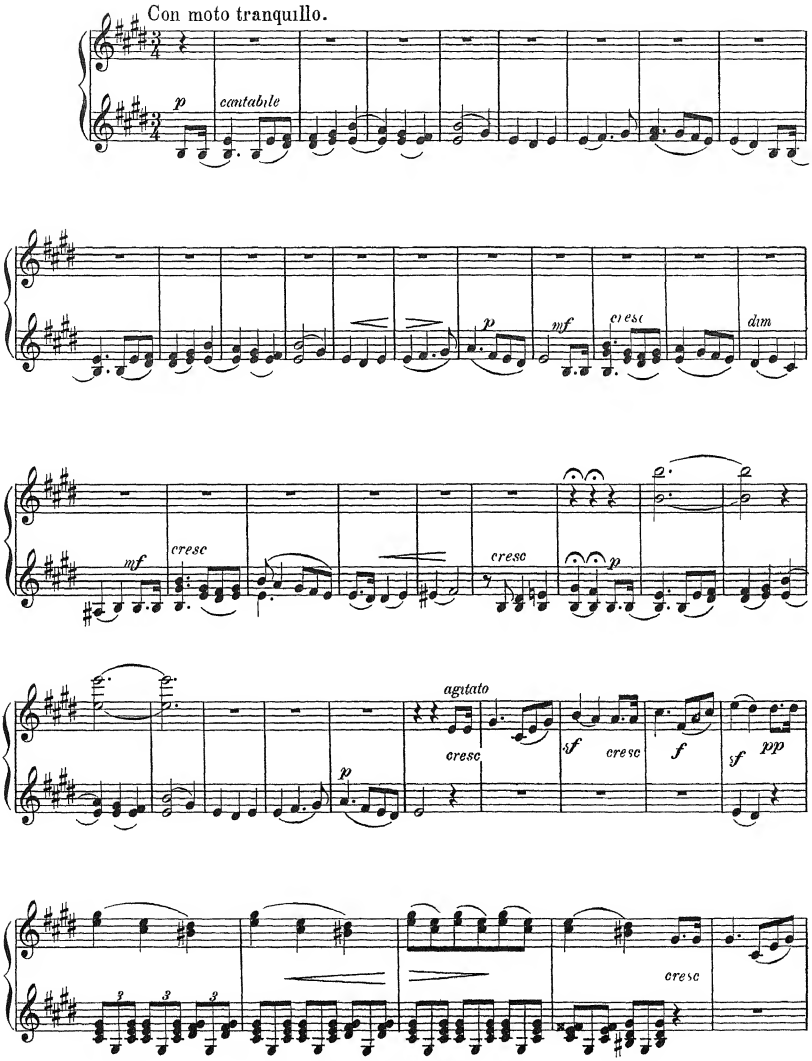
FELIX MENDELSSOHN BARTHOLDY



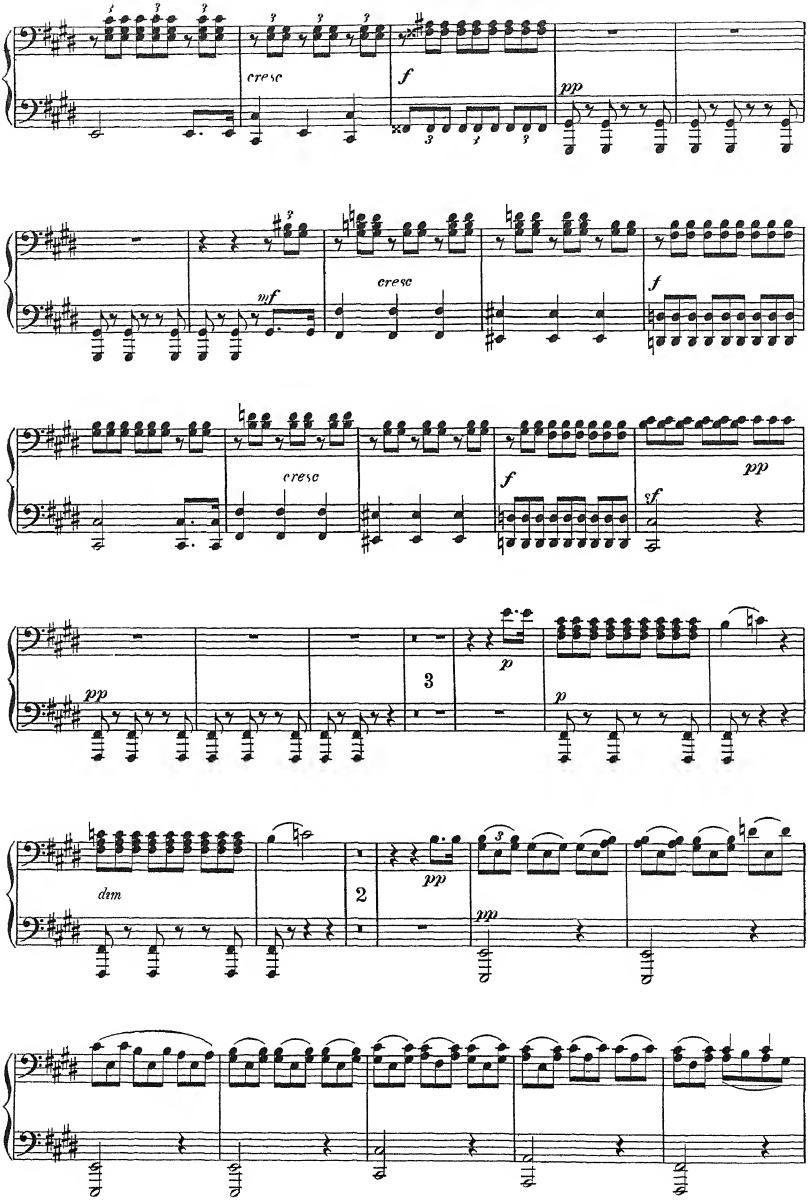
Nocturne
from
"A MIDSUMMER NIGHT'S DREAM"

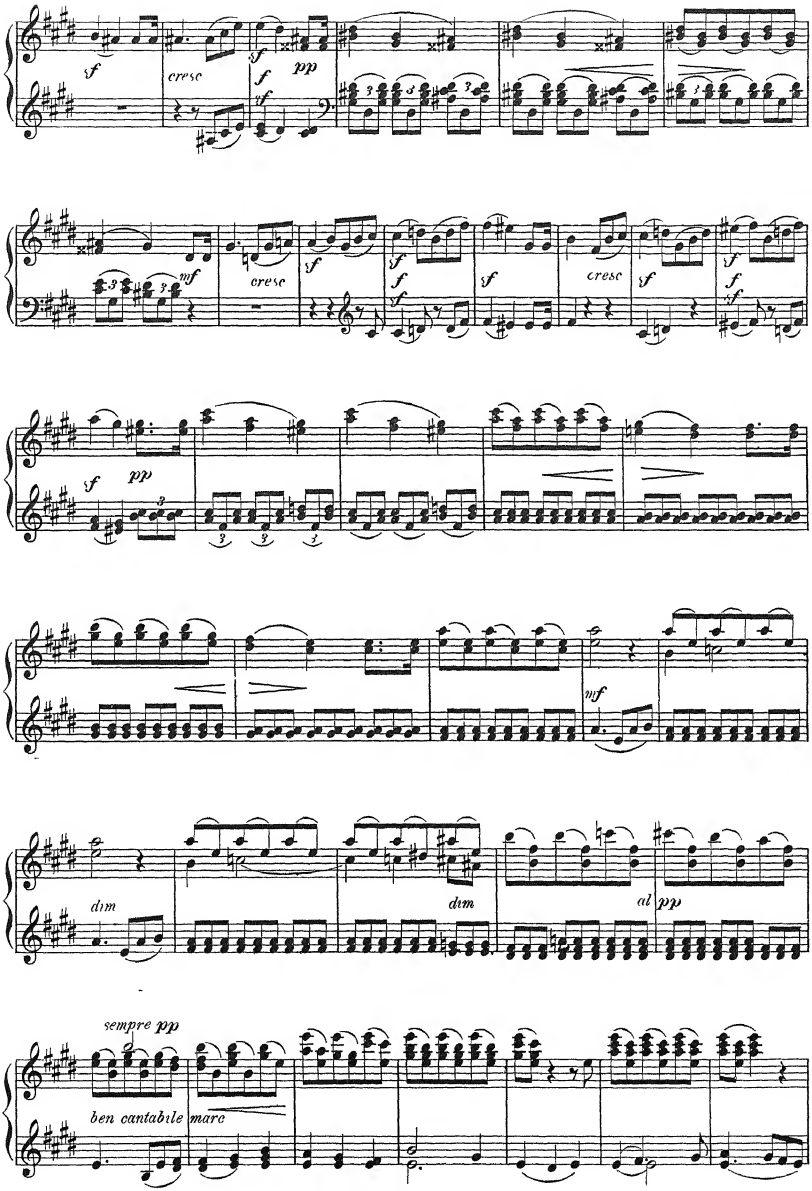
Primo.

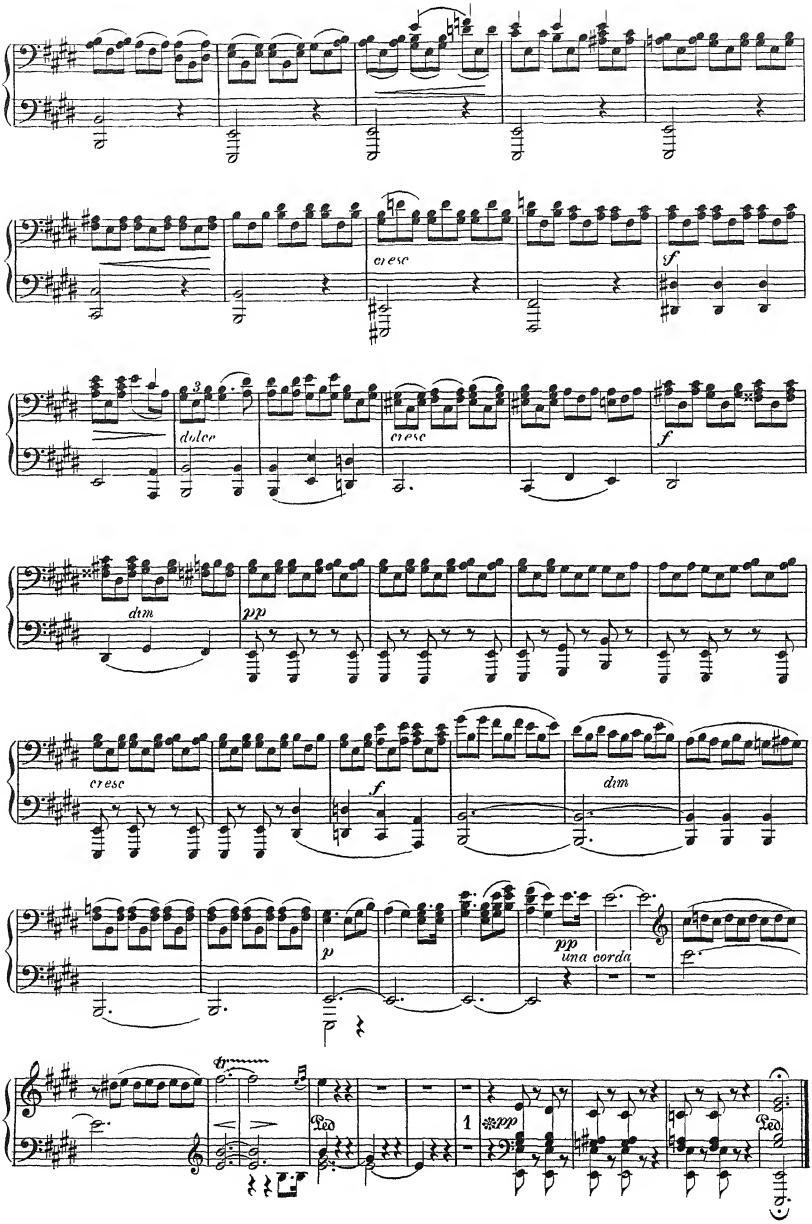
FELIX MENDELSSOHN BARTHOLDY.

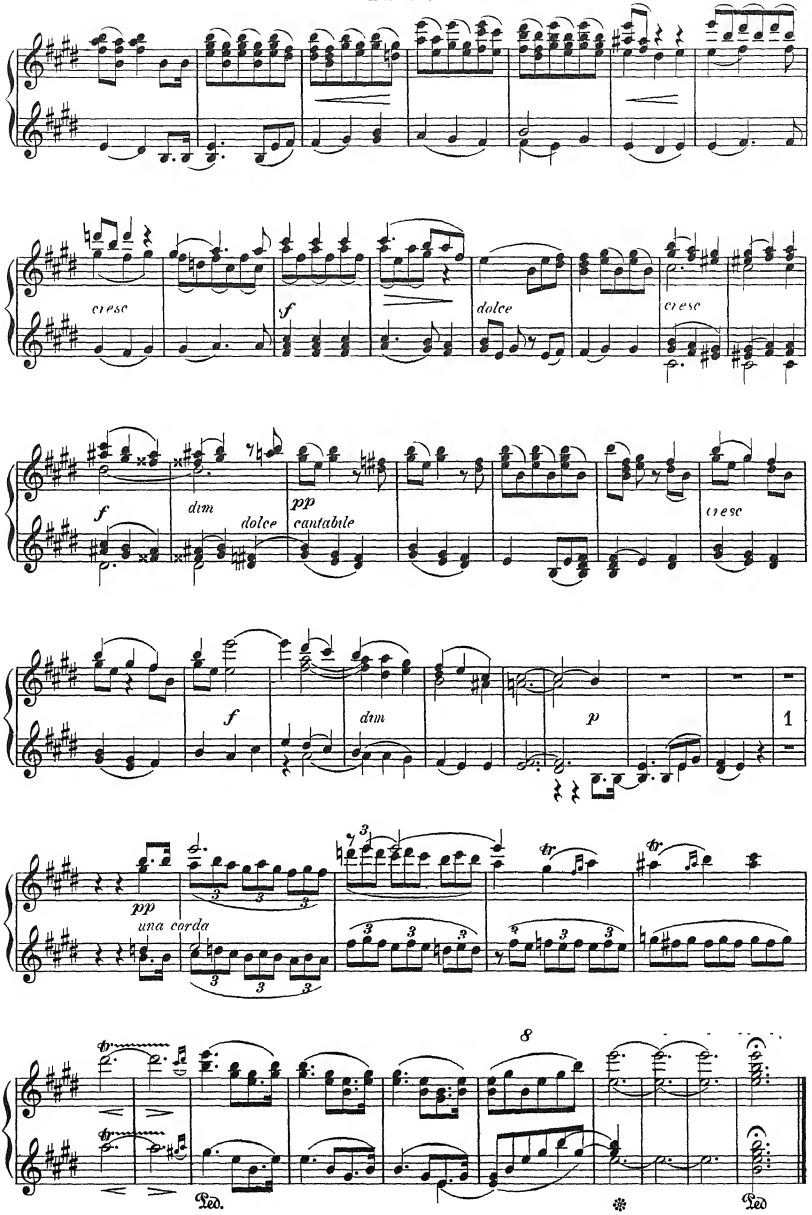


Secondo.



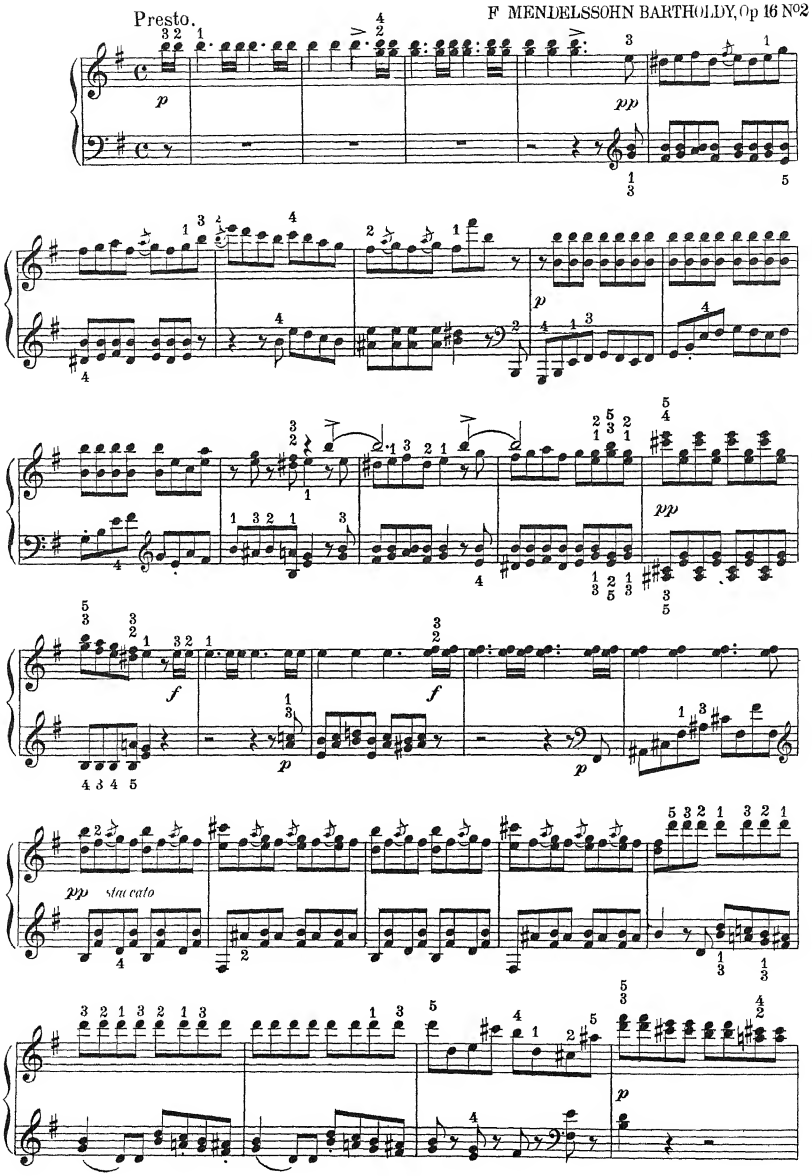

sempre pp
ben cantabile
marc

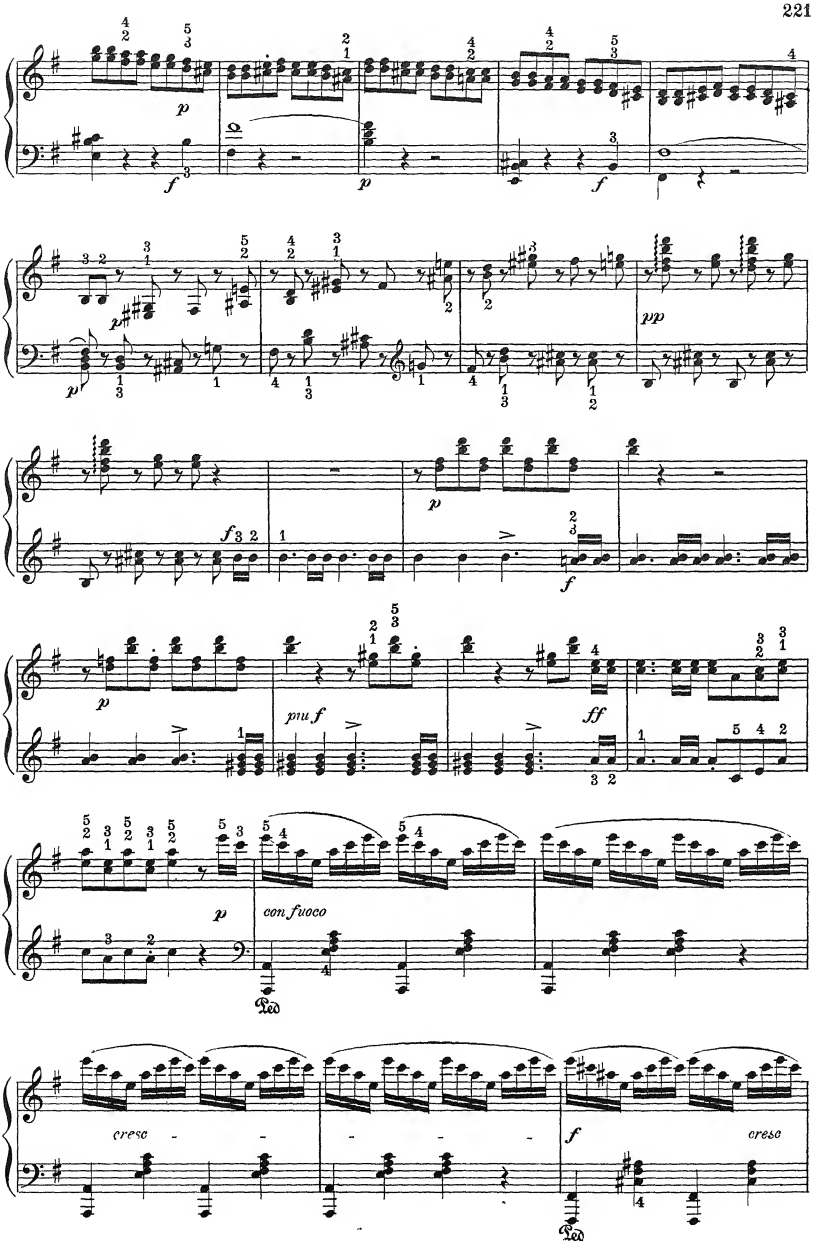

cresc
sf
dolce
cresc
f
dim
pp
cresc
f
dim
p
pp
una corda
Ped
Ped
pp

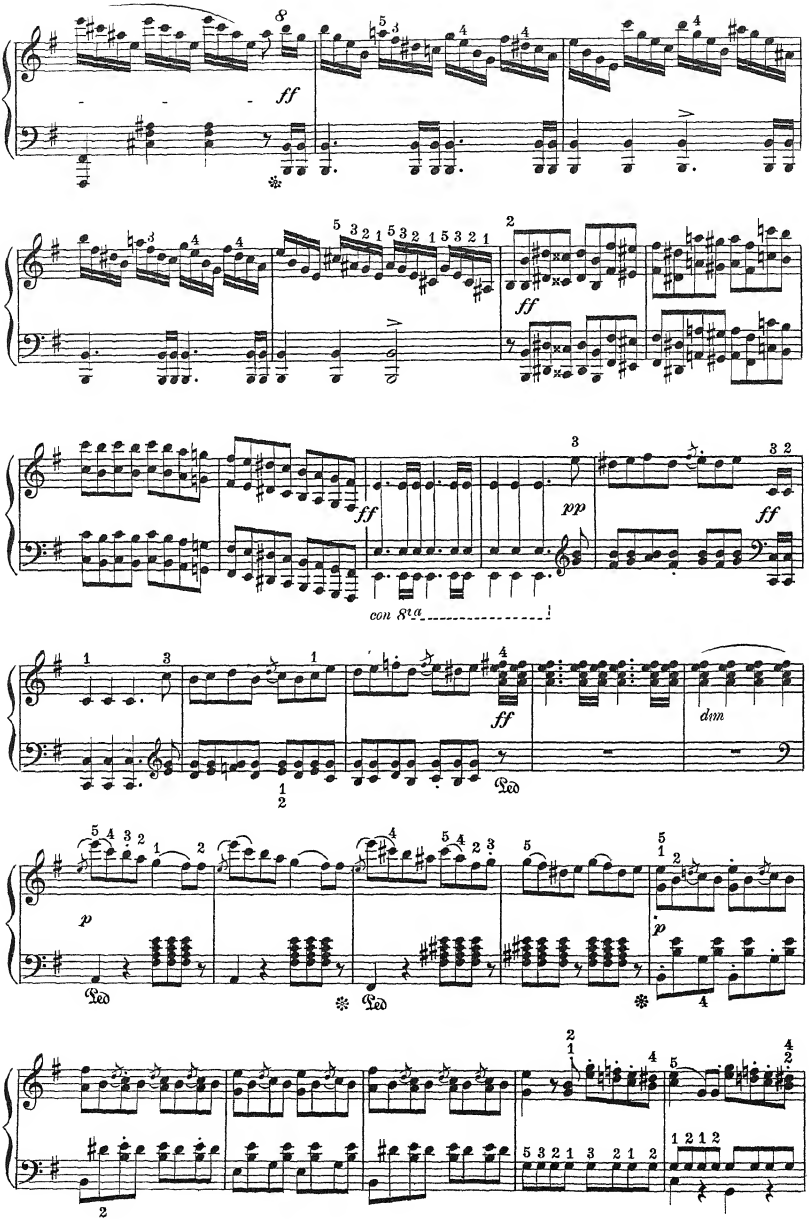

cresc
f
dolce
cresc
f
dim
dolce
pp
cantabile
cresc
f
dim
p
1
pp
una corda
8
Ped.
Ped.

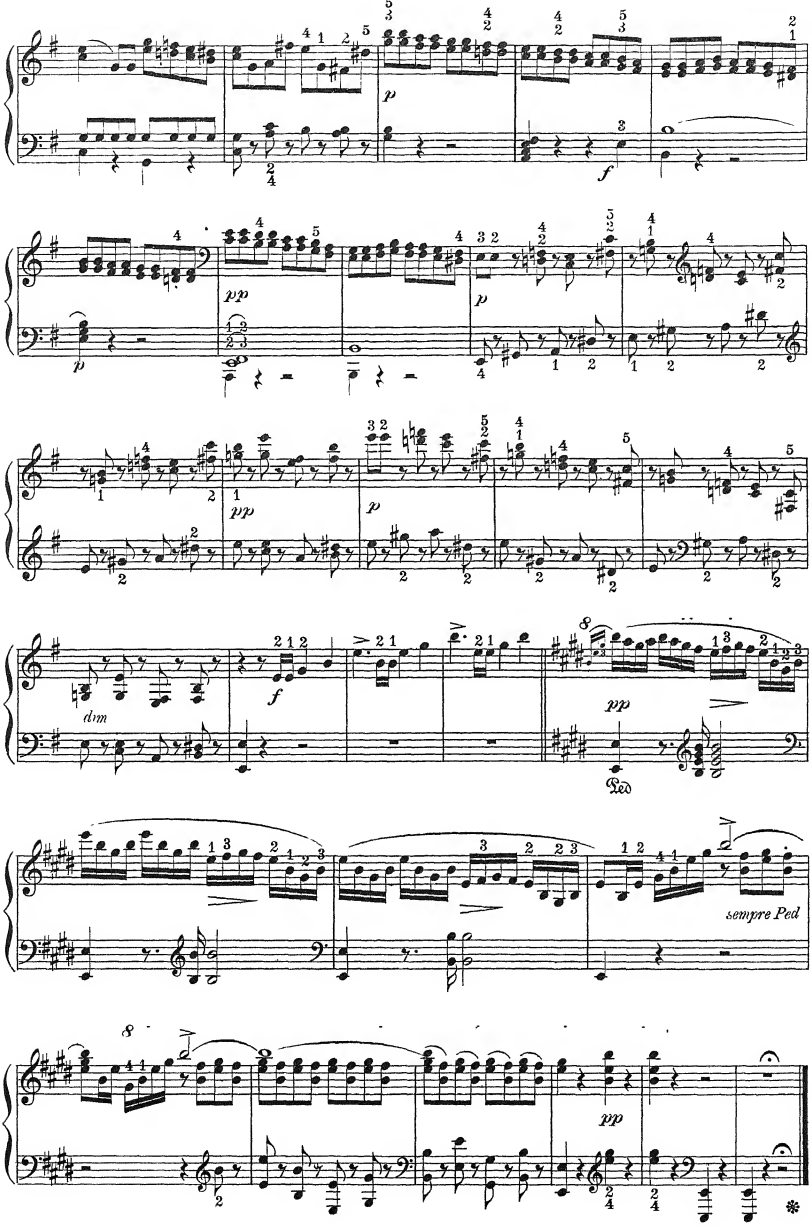
Scherzo.

F MENDELSSOHN BARTHOLDY, Op 16 No2




p
f
p
f
p
p
pp
f
p
f
p
piu f
ff
p
con fuoco
Ped
cresc
f
cresc
Ped


ff
ff
ff
pp
ff
con 8va
ff
dim
Ped
p
Ped
Ped
p

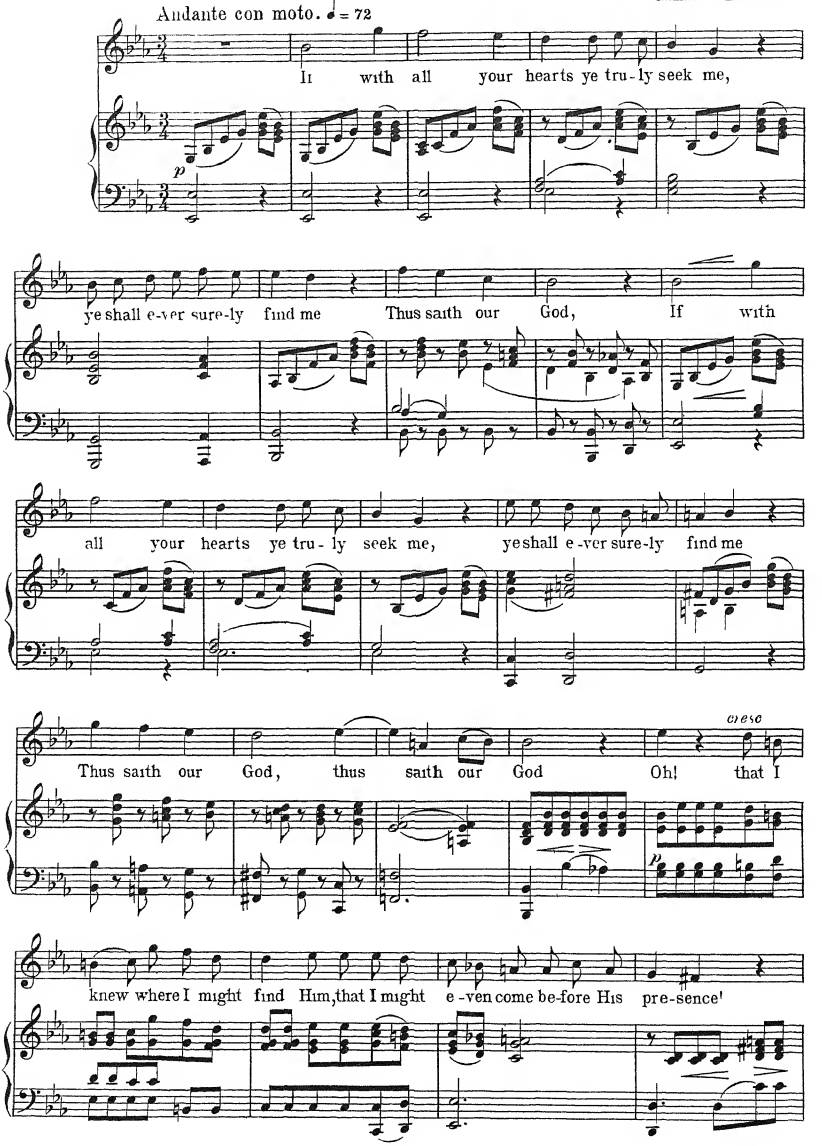

p
f
pp
p
pp
p
f
dim
Ped
pp
sempre Ped
pp

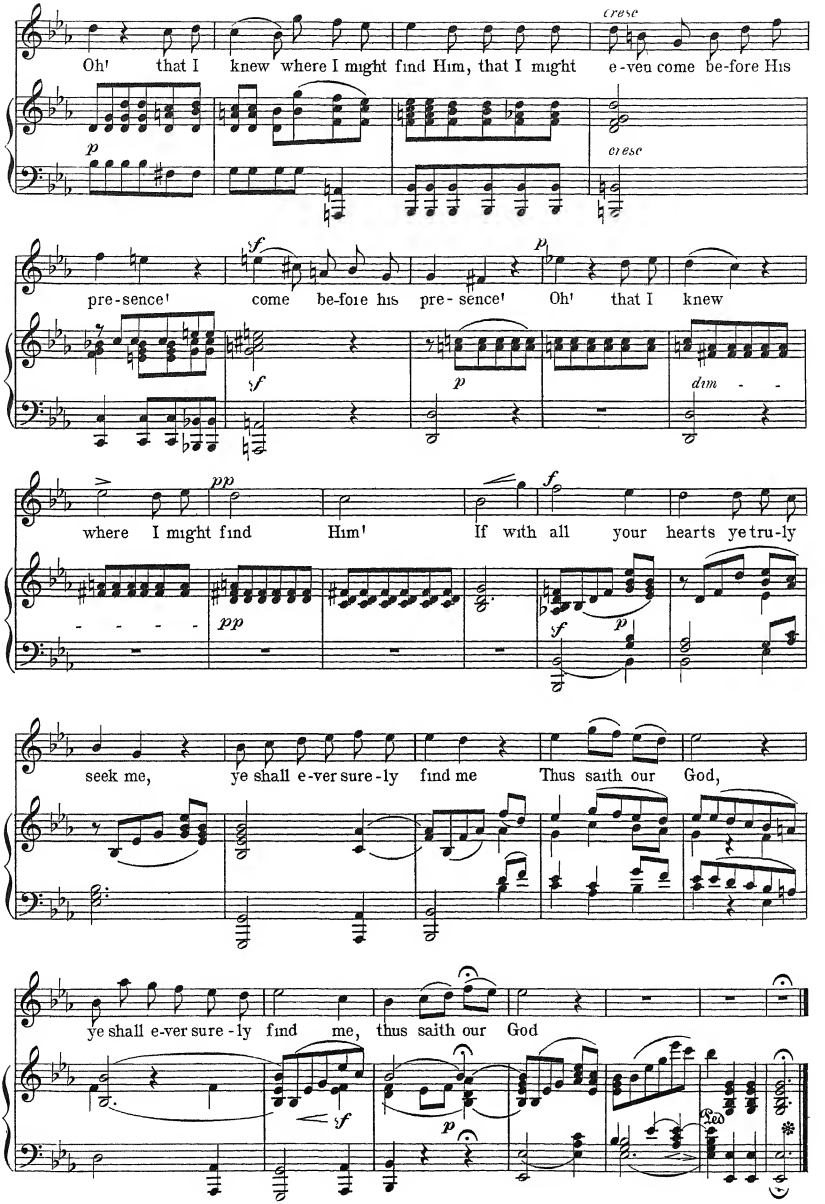
If With All Your Hearts.

TENOR ARIA

ELIJAH

MENDELSSOHN



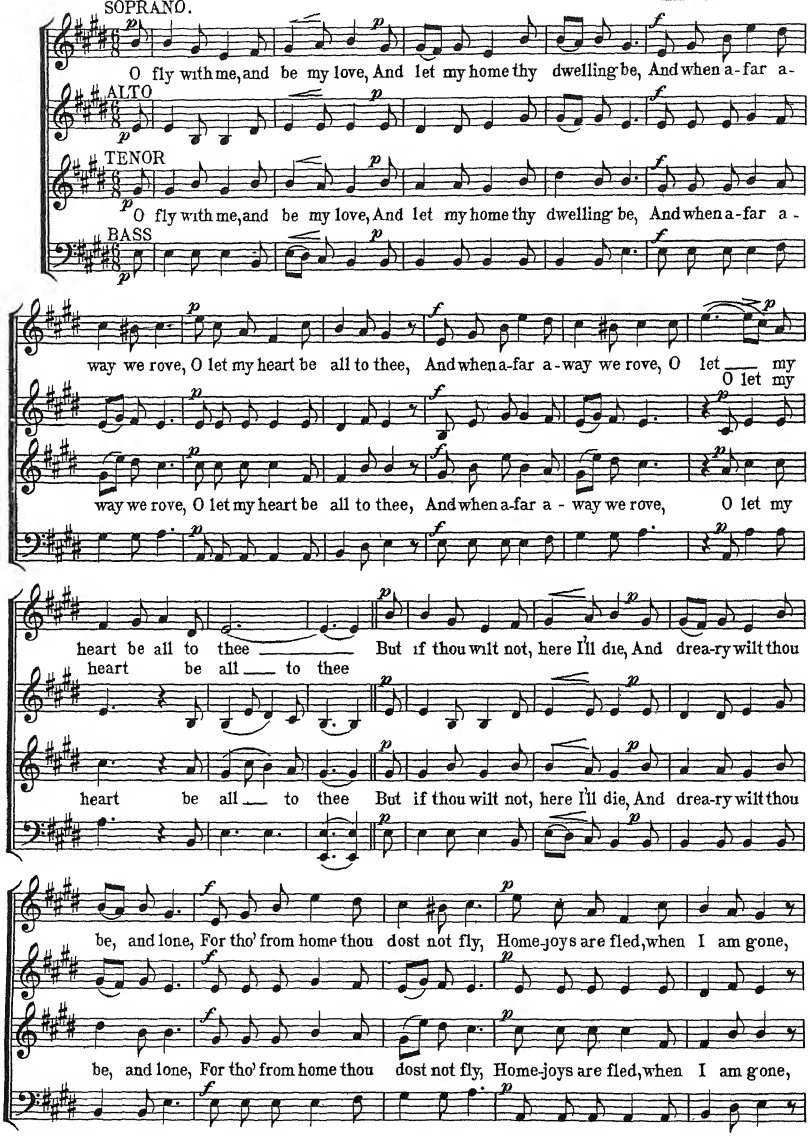

cresc
Oh! that I knew where I might find Him, that I might e-ven come be-fore His
p
cresc
pre-sence! come be-fore his pre-sence! Oh! that I knew
f
p
dim - -
where I might find Him! If with all your hearts ye tru-ly
pp
f
- - - - -
pp
seek me, ye shall e-ver sure-ly find me Thus saith our God,
ye shall e-ver sure-ly find me, thus saith our God
f
p
Ped.

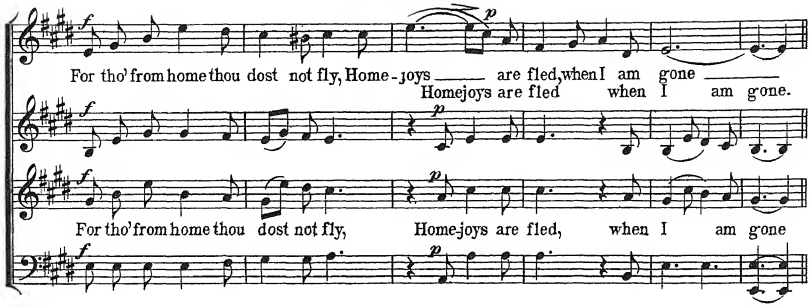
An Old Romance.

PART I.—O FLY WITH ME.

Andante. ♪ = 144

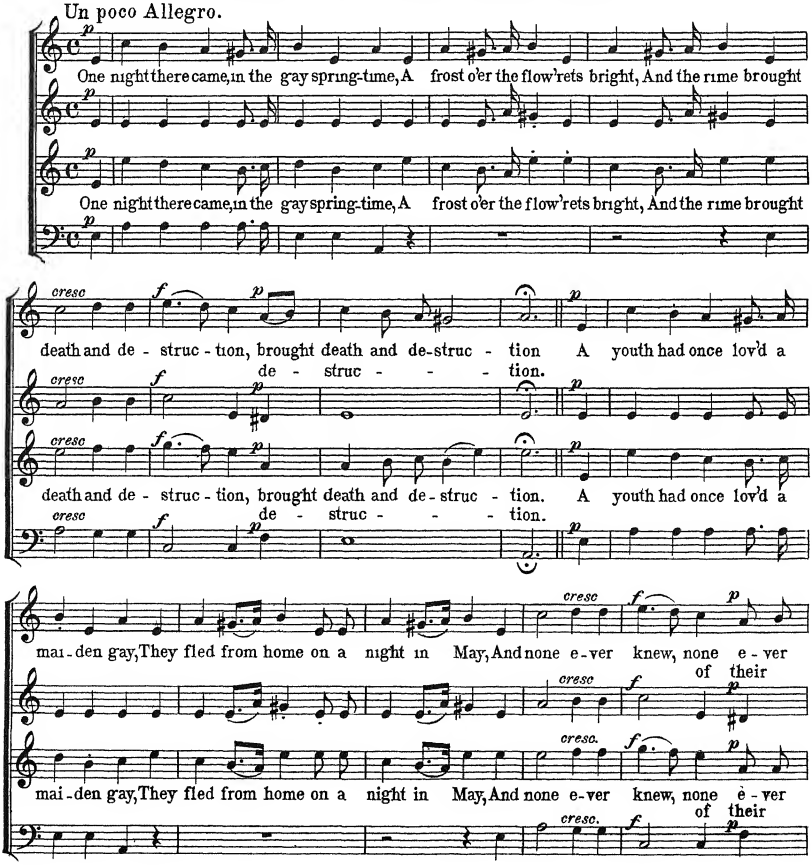
MENDELSSOHN.

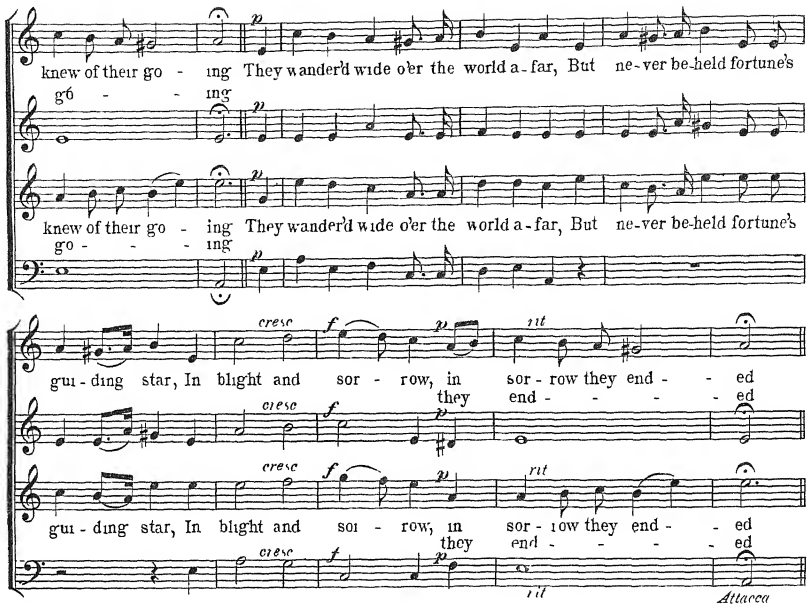




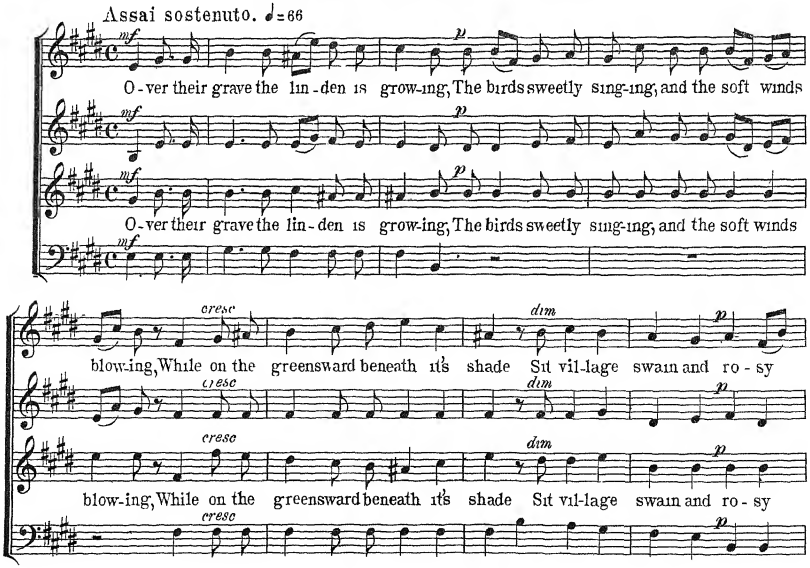
PART II.—ONE NIGHT THERE CAME.

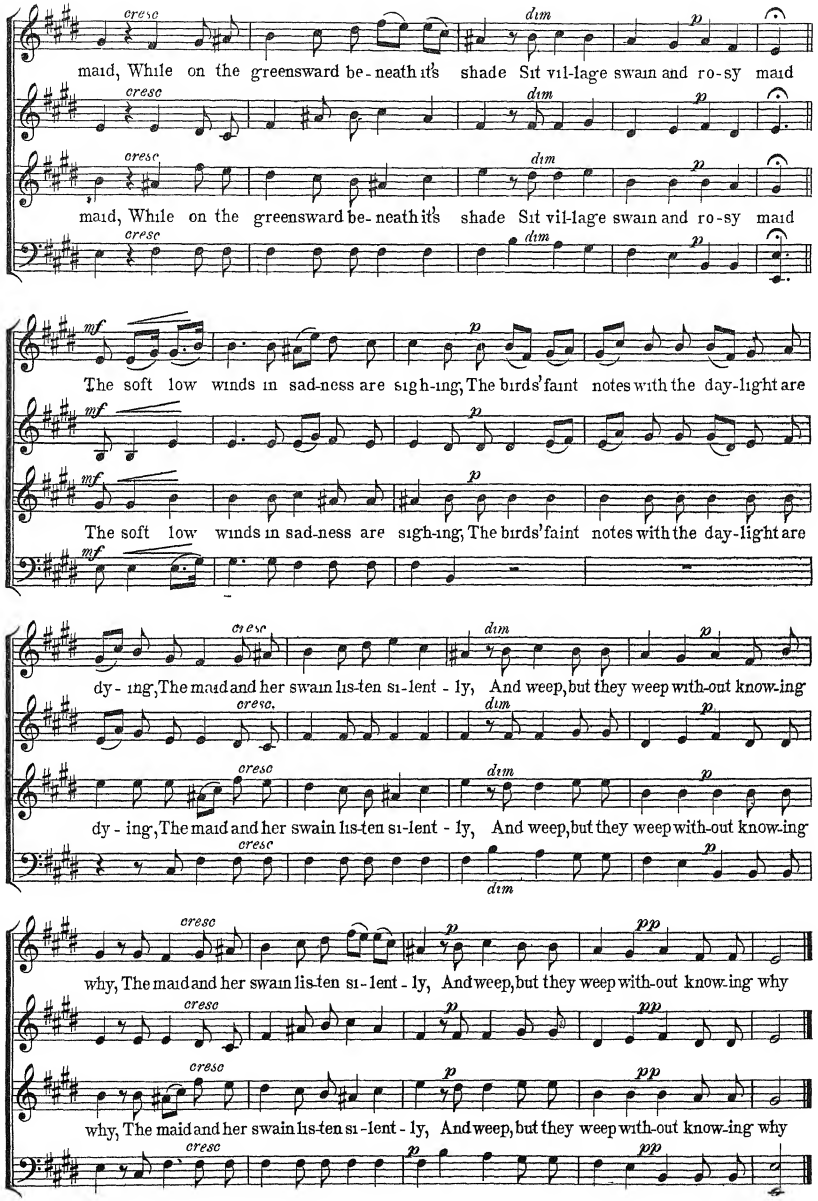
Un poco Allegro.





PART III.—OVER THEIR GRAVE

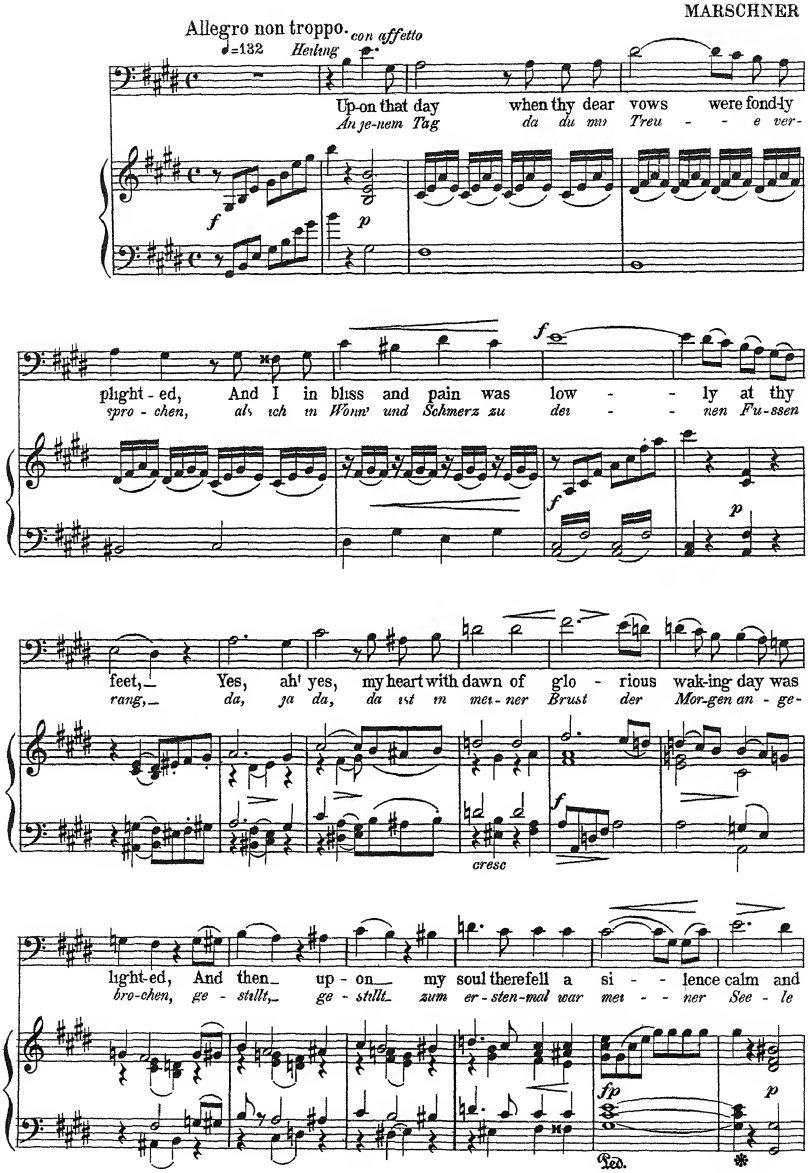


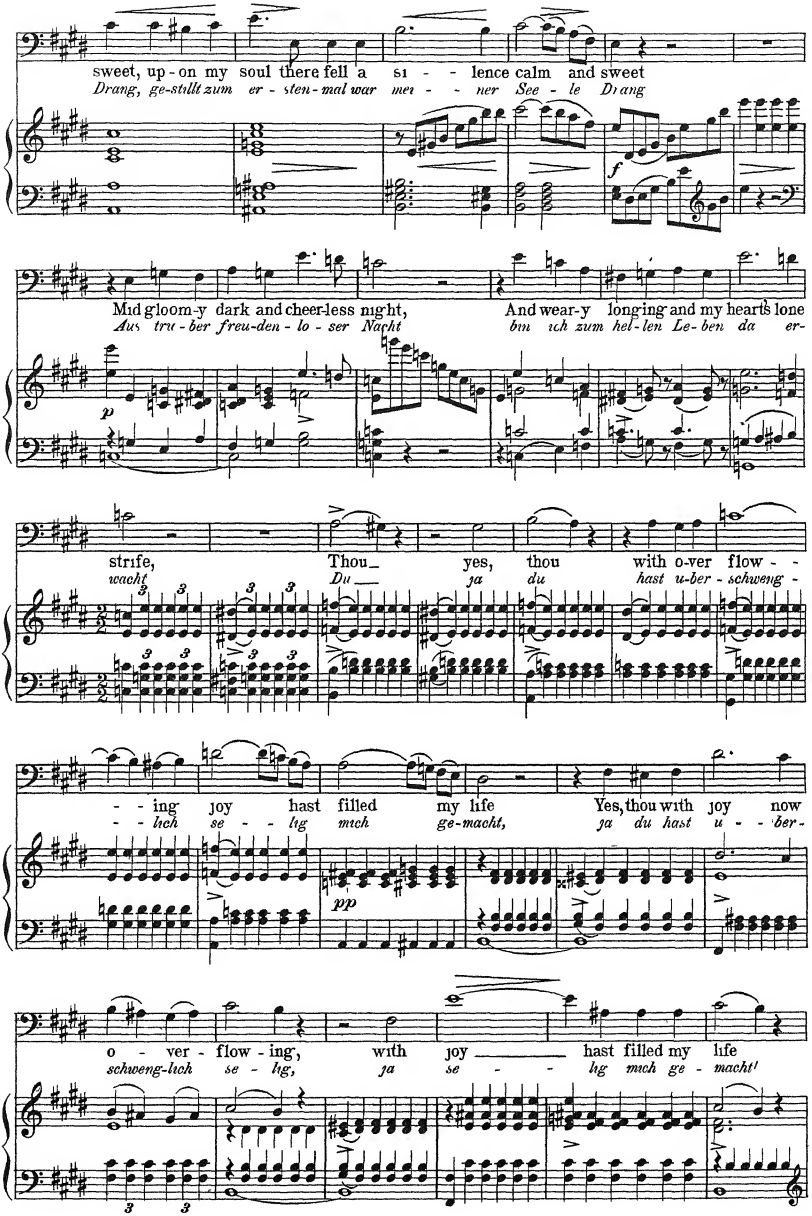

cresc
dim
p
maid, While on the greensward be-neath it's shade Sit vil-lage swain and ro-sy maid
mf
The soft low winds in sad-ness are sigh-ing, The birds' faint notes with the day-light are
dy-ing, The maid and her swain lis-ten si-lent-ly, And weep, but they weep with-out know-ing
pp
why, The maid and her swain lis-ten si-lent-ly, And weep, but they weep with-out know-ing why

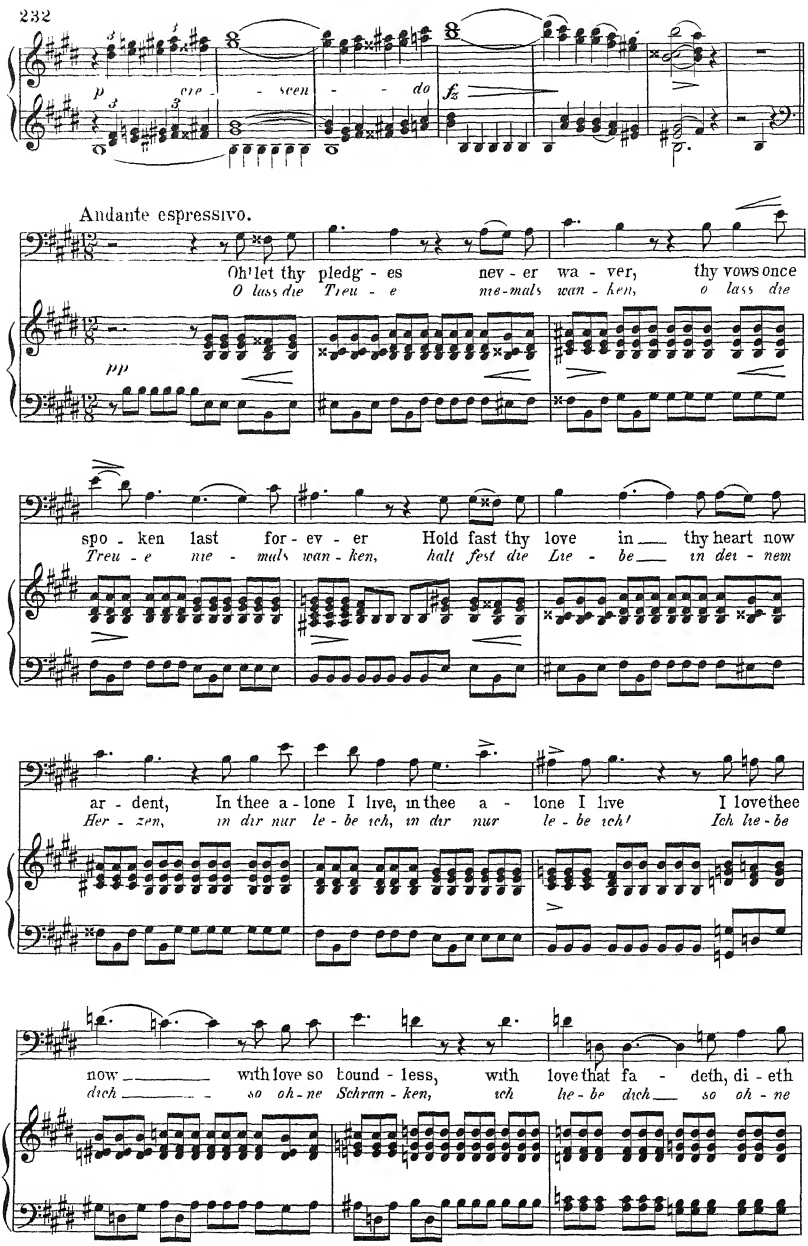
I Love Thee So.

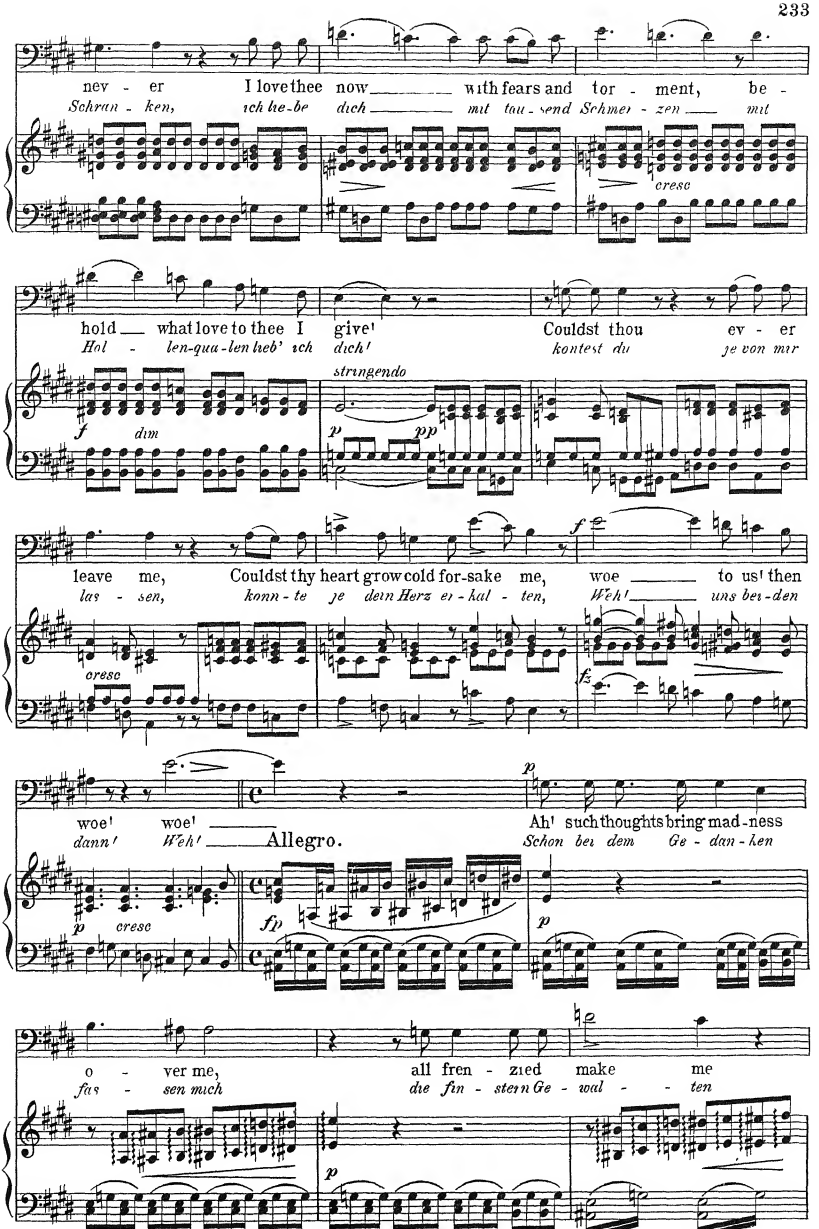
ARIA from HANS HEILING.

MARSCHNER




sweet, up - on my soul there fell a si - - lence calm and sweet
Drang, ge-stillt zum er - sten-mal war mei - - ner See - le Di ang
Mid gloom-y dark and cheer-less night, And wear-y long-ing and my hearts lone
Aus trü - ber freu-den - lo - ser Nacht bin ich zum hel-len Le-ben da er-
strife, Thou_ yes, thou with o-ver flow - -
wacht Du ja du hast u-ber - schweng -
- - ing joy hast filled my life Yes, thou with joy now
- - lich se - - lig mich ge-macht, ja du hast u - - ber -
o - ver - flow - ing, with joy _____ hast filled my life
schweng-lich se - lig, ja se - - lig mich ge - macht!


Andante espressivo.
Oh! let thy pledg - es nev - er wa - ver, thy vows once
O lass die Treu - e nie-mals wan - ken, o lass die
spo - ken last for - ev - er Hold fast thy love in thy heart now
Treu - e nie - mals wan - ken, halt fest die Lie - be in dei - nem
ar - dent, In thee a - lone I live, in thee a - lone I live I love thee
Her - zen, in dir nur le - be ich, in dir nur le - be ich! Ich lie - be
now with love so bound - less, with love that fa - deth, di - eth
dich so oh - ne Schran - ken, ich lie - be dich so oh - ne


nev - er I love thee now with fears and tor - ment, be -
Schran - ken, ich lie - be dich mit tau - send Schmer - zen mit
cresc
hold what love to thee I give! Couldst thou ev - er
Hol - len-qua-len heb' ich dich! kontest du je von mir
stringendo
f dim
p pp
leave me, Couldst thy heart grow cold for-sake me, woe to us! then
las - sen, konn - te je dein Herz er - kal - ten, Weh! uns bei - den
cresc
fz
woe! woe!
dann! Weh!
Allegro.
Ah! such thoughts bring mad - ness
Schon bei dem Ge - dan - ken
p
cresc
fp
p
o - ver me, all fren - zied make me
fas - sen mich die fin - stern Ge - wal - ten
p

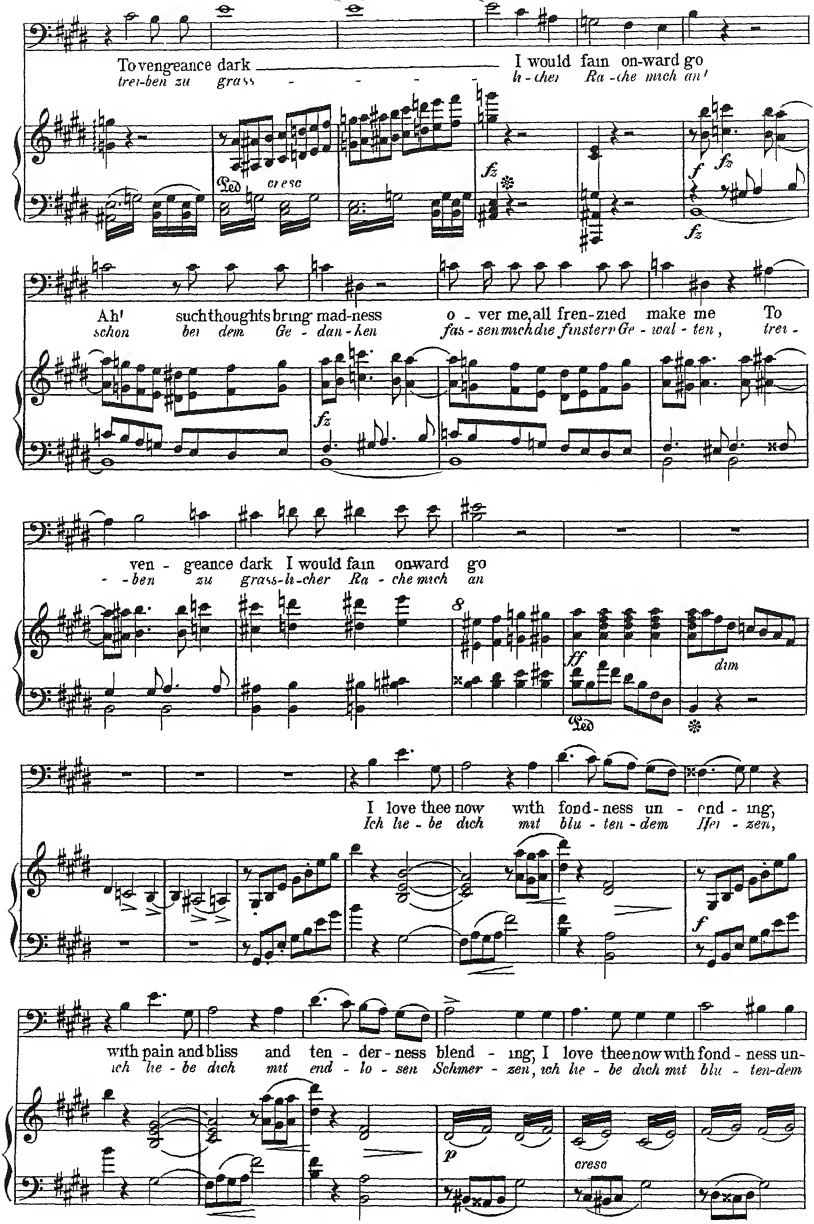
To vengeance dark I would fain on-ward go
trei-ben zu grass - - - - li-cher Ra-che mich an!

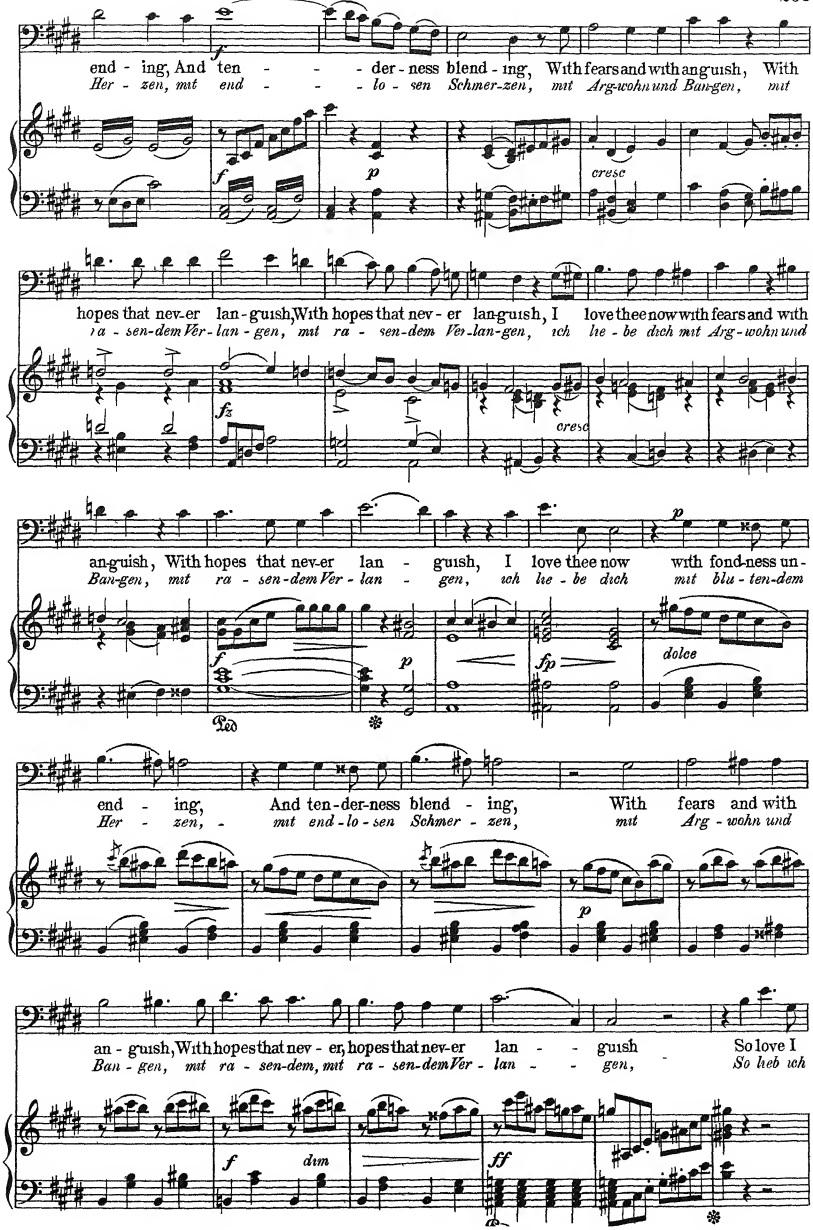
Ah! such thoughts bring mad-ness o - ver me, all fren-zied make me To
schon bei dem Ge - dan-ken fas-sen mich die finstern Ge - wal - ten, trei -

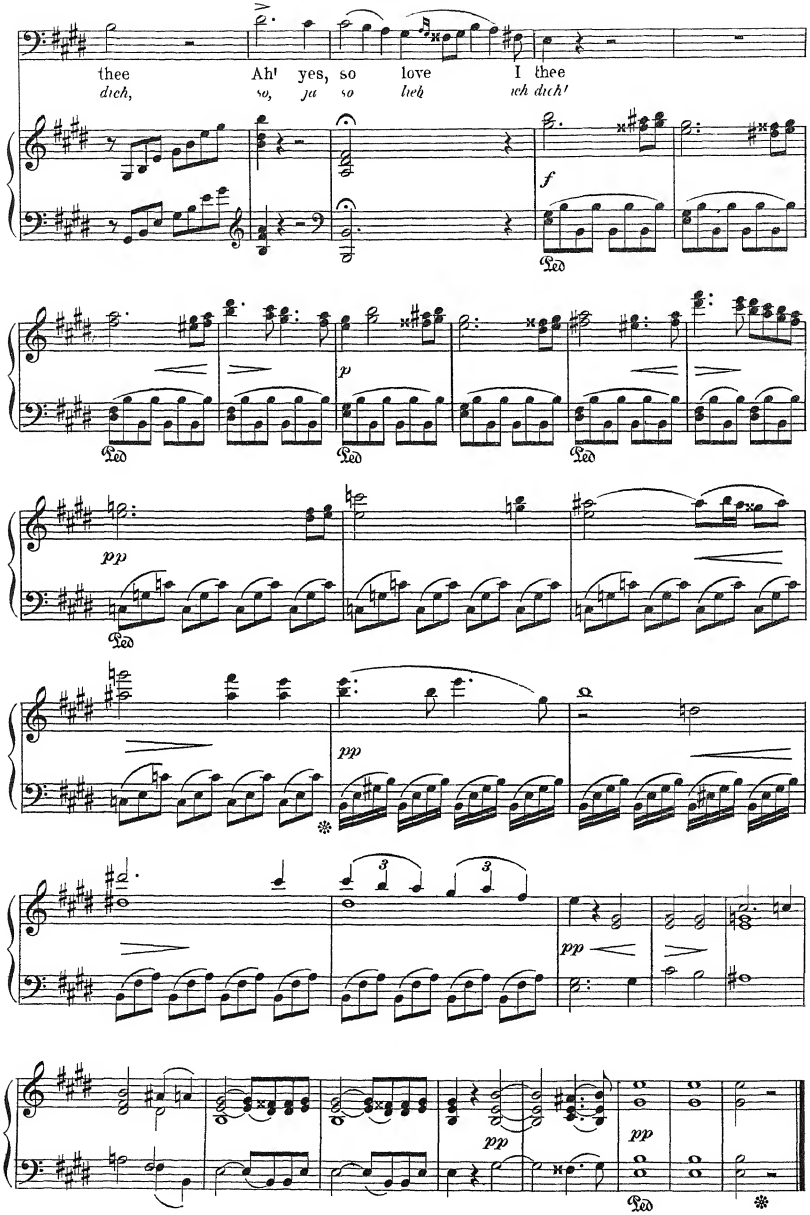
ven - geance dark I would fain onward go
- - ben zu grass-li-cher Ra - che mich an

I love thee now with fond-ness un - end - ing,
Ich lie - be dich mit blu - ten - dem Her - zen,

with pain and bliss and ten - der-ness blend - ing, I love thee now with fond - ness un-
ich lie - be dich mit end - lo - sen Schmer - zen, ich lie - be dich mit blu - ten-dem

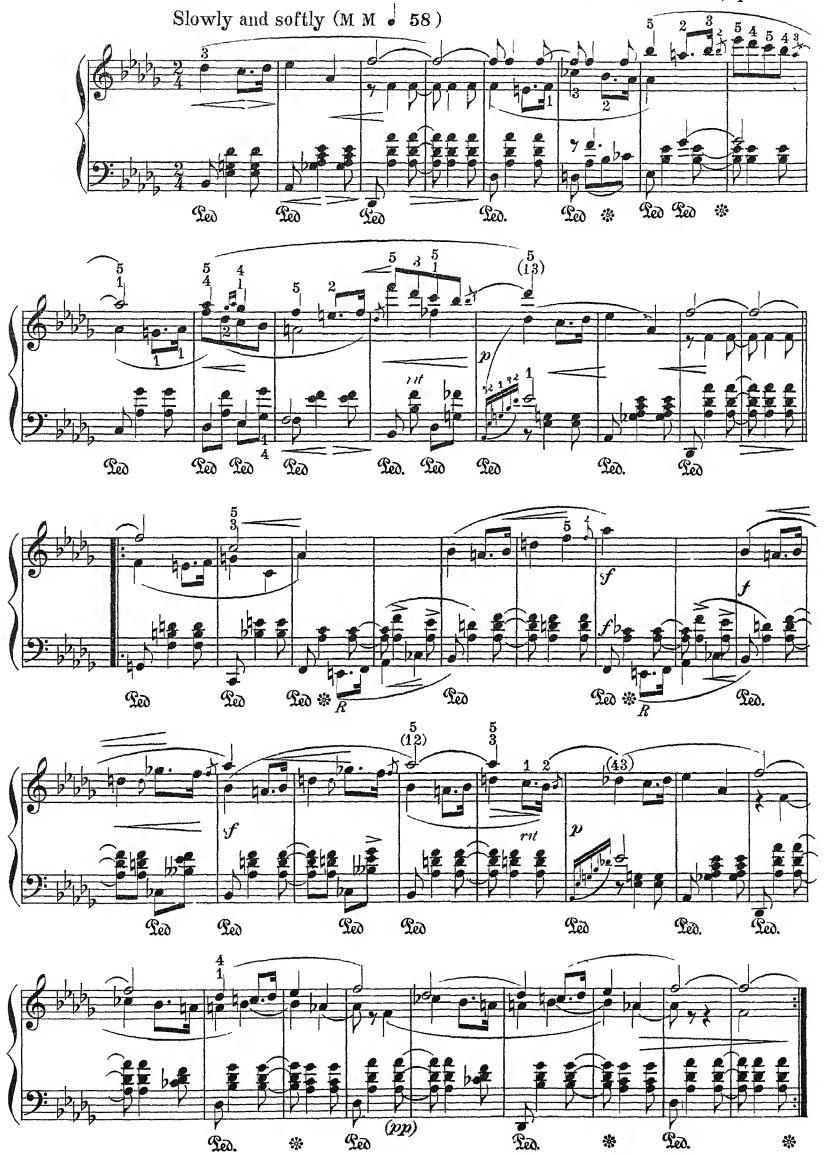



end - ing, And ten - - - der - ness blend - ing, With fears and with anguish, With
Her - zen, mit end - - - lo - sen Schmer-zen, mit Arg-wohn und Ban-gen, mit
cresc
hopes that nev-er lan-guish, With hopes that nev-er lan-guish, I love thee now with fears and with
ra - sen-dem Ver-lan-gen, mit ra - sen-dem Ver-lan-gen, ich lie - be dich mit Arg-wohn und
an-guish, With hopes that nev-er lan - guish, I love thee now with fond-ness un-
Ban-gen, mit ra - sen-dem Ver-lan - gen, ich lie - be dich mit blu - ten-dem
dolce
end - ing, And ten-der-ness blend - ing, With fears and with
Her - zen, - mit end-lo-sen Schmer - zen, mit Arg - wohn und
an - guish, With hopes that nev - er, hopes that nev-er lan - - guish So love I
Ban - gen, mit ra - sen-dem, mit ra - sen-dem Ver - lan - - gen, So lieb ich


thee Ah! yes, so love I thee
dich, so, ja so lieb ich dich!

Why?
(WARUM?)

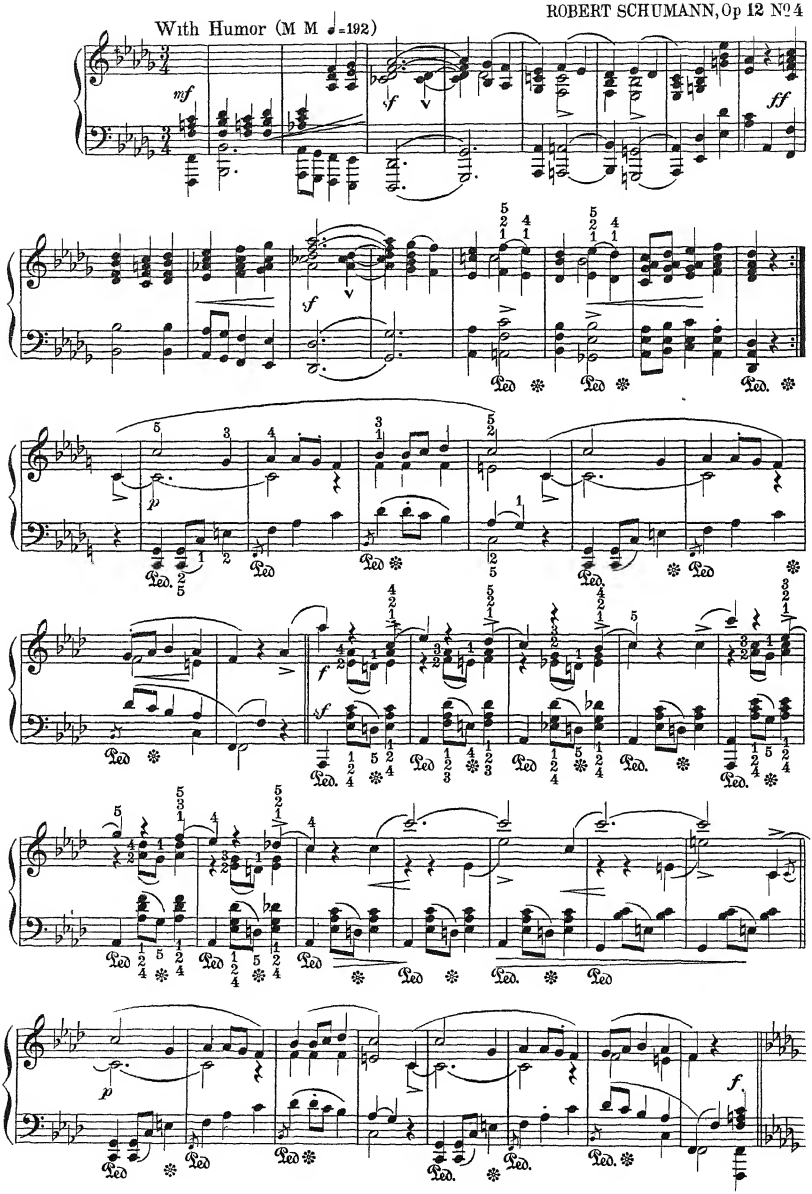
ROBERT SCHUMANN, Op 12 No 3

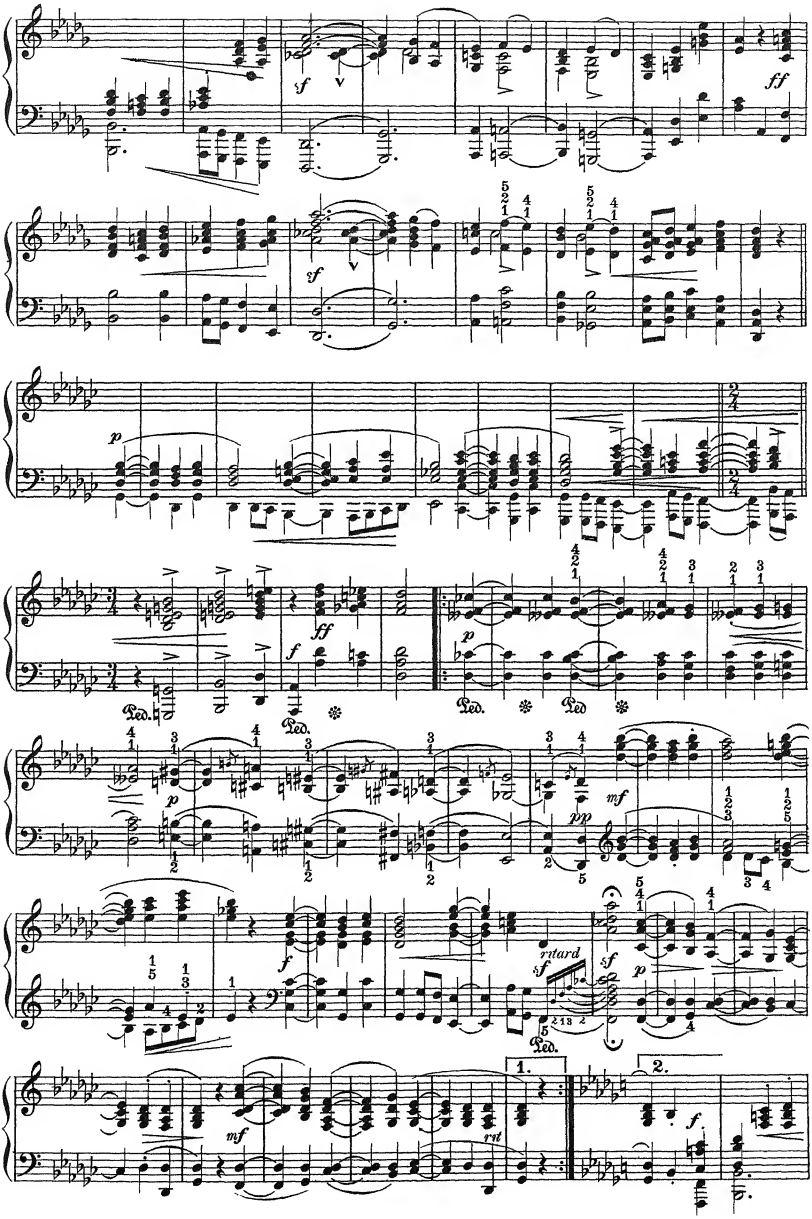


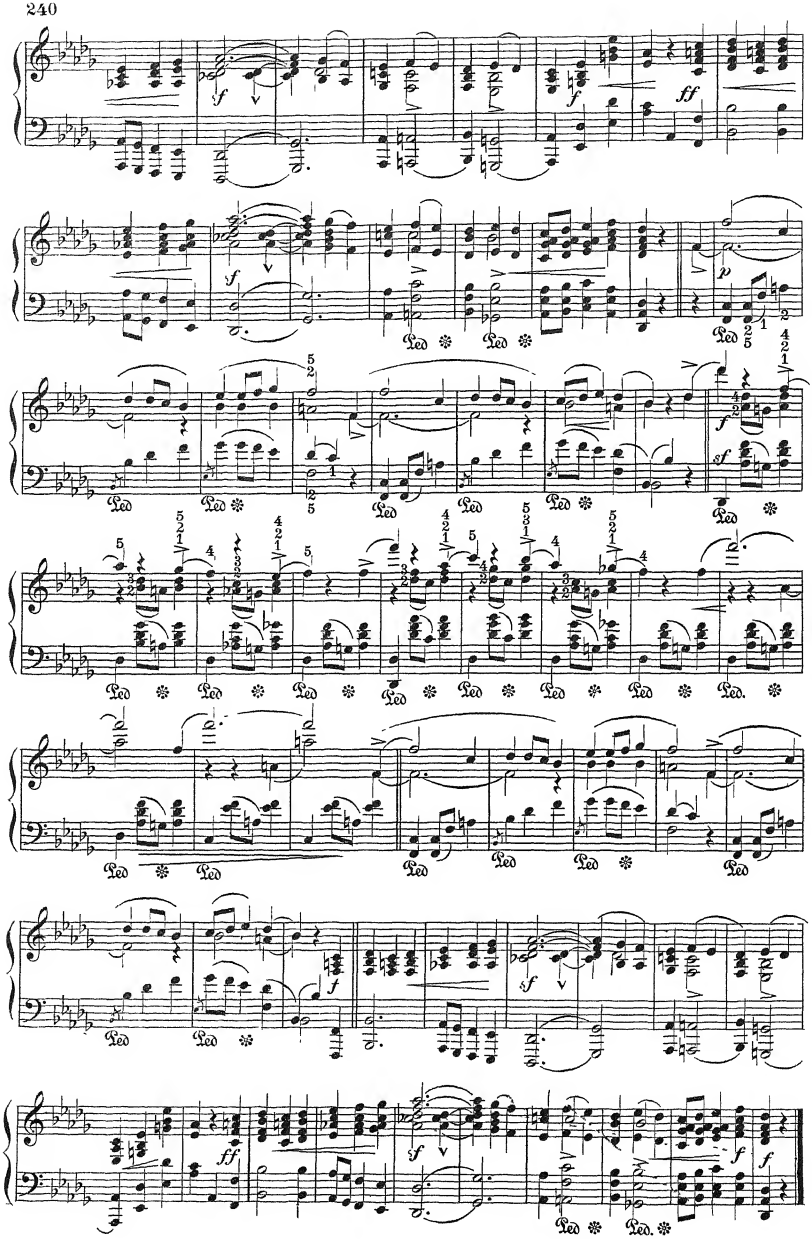
Whims.

(GRILLEN)

ROBERT SCHUMANN, Op 12 No 4




sf
ff
sf
p
ff
f
p
Ped.
Ped.
Ped.
Ped.
p
pp
mf
f
rtard
sf
sf
p
Ped.
mf
rit
1.
2.
f



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